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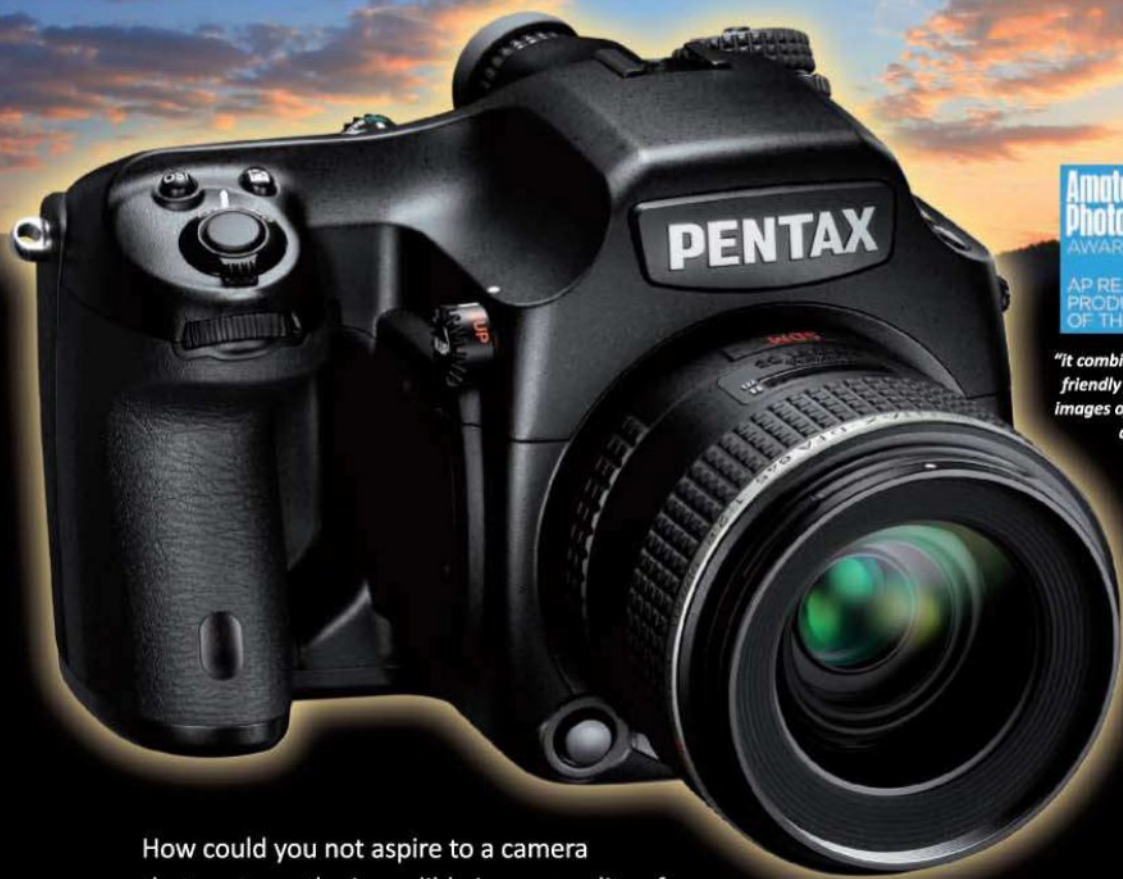


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PIX YOUR LIFE

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Amateur Photographer For everyone who loves photography

IT IS some time, I admit, since I bought a new flash head, and when looking out of curiosity I tend to concentrate on the brands on which I was raised. I was astonished on reading Richard Sibley's guide (pages 52-56) at how little cash one now needs to get a bit of studio sunshine. There used to be far fewer brands on the market, and far fewer models, too, and studio flash was the preserve of the professional or serious amateur. Now it seems almost anyone can afford one, and even basic heads have plenty of control.

The great thing about studio lighting is the flexibility it lends the photographer. The sun can shine from any point on the compass, and from any elevation, while with dishes, brollies and

softboxes the weather can switch from overcast to clear sky in seconds – and remain that way until you decide otherwise.

Like all things new, it takes a while to get used to this type of Creator-power, but with eyes open and brain engaged it won't be long before your imagination will be running away with possibilities both indoors and out. Whether you like portraits, still life, interiors or macro, a puff of lightning where and when you want it can really add some thunder to your pictures.



Damien Demolder
Editor

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IN AP 26 MARCH WE ASKED...

Is street photography the highest form of the art?



YOU ANSWERED...

A Yes, definitely	6%
B It is one of them	58%
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Do you fancy some studio flash?

VOTE ONLINE www.amateurphotographer.co.uk

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The life and work of Magnum's Bruce Davidson

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APNews

News | Analysis | Comment | PhotoDiary 9/4/11



Uncertainty shrouds fate of 12 million images
Where are my pics? Page 7

Emergency terror law could hit street photography

PHOTOGRAPHERS SCEPTICAL OVER NEW POLICE POWERS

AP RIGHTS WATCH
Committed to defending your photographic rights!

THE GOVERNMENT

has handed police new powers to stop photographers and other people in areas where they suspect an act of terrorism will take place.

The Terrorism Act 2000 (Remedial) Order 2011, which came into force on 18 March, effectively replaces the highly controversial – and now abandoned – Section 44 stop-and-search power that allowed police to stop members of the public without suspicion.

The move follows the Government's counter-terrorism review (see *News*, AP 12 February) and proposals outlined as part of the Protection of Freedoms Bill.

Home Secretary Theresa May said she pushed through the new Section 47A rule without it being approved by Parliament, in the 'interests of national security'.

May claims the amendment represents a 'more targeted and proportionate power', although photographers remain sceptical.

'This emergency measure brings back stop-and-search powers that could impact on photographers' and journalists' right to report and the right of a citizen to take a picture in a public place,' said campaigners at I'm a Photographer Not a Terrorist!

Police chiefs will be able to authorise their officers to use the new power without first



CHRIS CHEESMAN

seeking approval from the Home Secretary. Instead, they must 'inform the Secretary of State of it as soon as reasonably practicable'.

The power ceases to be effective only if the Home Secretary has not confirmed its use within 48 hours.

Police officers will also be told to follow a new 'search powers code' to be drawn up by the Home Secretary.

Officers who don't abide by the code will not be liable for any civil or criminal lawsuit, but the code will be admissible as evidence in any future legal proceedings, the Home Secretary said.

Bureau of Freelance Photographers spokesman John Tracy said it is too early to judge the implications of the move.

'If, as stated, the new stop and search is restricted to specific places/situations for only short periods – and is governed by the "robust" code of practice we are

promised – then it should be a definite step forward from the situation that existed under Section 44,' he told us.

The Home Office says a uniformed constable may only stop and search a pedestrian if a 'senior police officer' has first authorised its use for a specified area on the basis that they 'reasonably suspect an act of terrorism will take place'.

An officer will be able to search 'anything carried by the pedestrian'.

A senior police officer is defined as one of at least the rank of 'commander' in the City of London and Metropolitan Police forces. In areas outside the capital, an officer with a rank of 'assistant chief constable' or above would need to sanction it.

A constable on the beat has the power to stop and search whether or not he or she reasonably suspects that the person is carrying anything that may constitute evidence that they are a terrorist, adds the remedial order laid before the House of Commons and House of Lords on 17 March.

The Government stresses that Parliament will have the chance to 'fully scrutinise' the new power during the passage of the Protection of Freedoms Bill.

The new power replaces the 'discredited, ineffective and unfair "no suspicion" stop and search powers provided by sections 44 to 47 of the Terrorism Act 2000,' the Home Office said in a statement.

SNAP SHOTS

● South Africa-born photographer Neil van Niekerk has won a top award from the UK-based Guild of Photographers. Neil won the organisation's first 'Master of The Craft' accolade. Neil runs seminars and has written books on flash photography. Neil is an incredibly talented photographer and runs an amazing blog, clearly deserving of recognition, said the Guild's director Lesley Thirsk. Visit <http://neilvn.com/tangents>.

● Quantum has launched a basic version of its hotshoe-mounted Trio Oflash system. Trio Basic lacks the built-in wireless transceiver of the standard Trio but costs £100 less (at £690), says the distributor. There are two versions, for Canon and Nikon DSLRs. For details visit www.flaghead.co.uk.

PHOTOGRAPHERS AID JAPAN VICTIMS

PHOTOGRAPHERS worldwide have joined forces to help victims of the Japanese earthquake and tsunami by donating their photographs to a fund-raising auction.

Photos for Japan aims to disburse funds to organisations providing relief and emergency services to victims of the disaster.

Organisers have urged photographers

of all ages and abilities to join in by offering one or more 'limited-edition, fine-art prints' for sale, via the online auction site eBay.

A spokesman said amateurs and professionals were moved to 'do something to help' after seeing footage of the catastrophe.

The project, organised through the GlobalGiving Foundation, will donate proceeds to the Japan Earthquake

and Tsunami Relief Fund. For details visit www.photosforjapan.org.

● Soon after the quake struck Japan on 11 March, photographic distributors in the UK donated more than £20,000 worth of gear to raise money for victims as part of the *Amateur Photographer* and *What Digital Camera* Japanese Tsunami Appeal. For full details see last week's issue, or visit www.amateurphotographer.co.uk/news.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

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Wednesday 6 April

EXHIBITION Maurice Broomfield – Industrial Photographer, until 26 June at The Public, West Bromwich B70 7PG. Tel: 0121 533 7147. Visit www.thepublic.com. **EXHIBITION** Ultima Thule – large-scale photos by Stephen Vaughan, until 27 May at Photofusion, London SW9 8LA. Tel: 0207 738 5774.

Thursday 7 April

EXHIBITION Bob Marley & the Golden Age of Reggae by Kim Gottlieb-Walker, until 15 May at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk. **EXHIBITION** Northern Exposure, showcasing work of four locally based photographers Chris Dutton, Stephen Fallows, Robert Klings and Ed Sprake, until 28 April at The Portico Library & Gallery, Manchester M2 3HY. Tel: 0161 236 6785. Visit www.theportico.org.uk.

Friday 8 April

EXHIBITION The Age of Innocence by Norman Parkinson, until 3 July at Dimbola Lodge Museum, Freshwater Bay, Isle of Wight. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** Michel Campeau: Darkroom, until 9 April at Ffotogallery, Penarth CF64 3DH. Tel: 0292 070 8870. Visit www.ffotogallery.org.



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Saturday 9 April

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Sunday 10 April

EXHIBITION Secret Satellites, focuses on space exploration and includes astrophotography, until 30 April at Belfast Exposed, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** Shadows of Delight, until 17 April at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Monday 11 April

EXHIBITION Sex, Drugstores and Rock & Roll: A History of the King's Road, featuring various photographers, until 8 May at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk. **EXHIBITION** A Grand Day Out by Marc Byram, until 30 April at Nantwich Museum, Cheshire CW5 5BQ. Tel: 01270 627 104.

Tuesday 12 April LATEST AP ON SALE

EXHIBITION Fallen Empires by Shai Kremer, until 23 April at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com. **EXHIBITION** Paradise Lost: Persia from Above by Georg Gerster, until 7 May at Lichfield Studios, London W10 6NE. Visit www.tristanhoare.com.



Update adds five scene modes to GXR

GR/GXR FIRMWARE TWEAK BOOSTS RICOH CAMERAS

RICOH has equipped its GXR and GR Digital II cameras with new AF and AE tracking systems, along with new scene modes, in a firmware update that went live on 28 March.

Called 'Target Follow Function', the update ensures that subjects tracked by the camera as they move across the frame remain in focus and properly exposed so there is no delay at the moment of shooting.

This feature can be added to both GXR and the GR Digital II camera bodies.

In the GXR, the tracked area will be remembered when the image is played back on the LCD screen, and when the user chooses to magnify the image it will be that area that the camera will enlarge.

The GXR will also get a series of five new scene modes that will include 'soft focus',

'cross-process', 'toy camera', miniaturize' and 'high-contrast monochrome'.

When photographing with the fixed-focal-length A12 28mm and 50mm lenses, GXR users will be able to adjust exposure compensation or white balance using the zoom rocker switch.

The choice of which function will be active will be made via the custom settings menu.

Further changes to the GR Digital II include the assignment of the 'Adj' lever to access menu functions when a scene mode is selected, and options for custom white balance that will read from the whole scene or from a selected spot area.

The electronic level displayed in the viewfinder will now also remain active during a self-timer countdown.

The new firmware is available for download at www.ricoh.co.uk.

'ROYAL WEDDING PHOTOGRAPHER' APPOINTS AGENT

HUGO BURNAND, the photographer reported to have been chosen as the official photographer for the wedding of Prince William and Kate Middleton, has appointed an agent after being inundated with media enquiries worldwide.

The announcement will fuel speculation that the royal family will officially name Burnand as the photographer for the couple's big day on 29 April.

'As I am sure you understand, we have been inundated with media requests from all over the world,' Burnand's secretary, Tara Dudley Smith, wrote in an email to AP.

'As a result, we have appointed an agent' In February, Clarence House would

neither confirm nor deny reports that Burnand has been chosen as the official photographer.

Two British newspapers have claimed that Burnand, who took the official photos of Prince Charles's wedding to Camilla, has been handed the commission.

Earlier this year, London's *Evening Standard* reported that Burnand's 'discretion, spontaneity and charm' are favoured by the royal family.

A spokeswoman for Clarence House told us: 'There will be an announcement in due course but we are not sure when exactly.'

Burnand's agent, Aurelia Stephenson, declined to comment.

SNAP SHOTS

● The growth of compact system cameras (CSCs) has 'energised' the interchangeable-lens camera market, according to researchers. A spokesman added: 'A larger than anticipated proportion of CSCs are being purchased by existing fixed-lens users enticed by interchangeable-lens functionality, stylised looks, ease of use and smaller form factors when compared with a DSLR, which is adding to the overall number of users in the category.'

● Pentax has launched the 14MP Optio RS1500 with 4x wideangle zoom (28-112mm equivalent), 3in LCD screen and HD video recording. The camera, which is part of Pentax's Chameleon range, is available from April, priced £89.99.

● A headline on page 8 of AP's issue dated 19 March wrongly suggested that the photographer David LaChapelle was being sued by the singer Rihanna. As stated in the main article, it was the singer herself facing legal action for alleged breach of copyright. Apologies for any confusion caused by this printing error.



Do you have a story?

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Pioneers star in UK exhibition

PHOTO INVENTORS GO HEAD TO HEAD

THE INTENSE rivalry between the inventors of photography is explored in a new exhibition, which opens this month at the National Media Museum.

British-born William Henry Fox Talbot and Frenchman Louis Daguerre are regarded as the founding fathers of photography, having revealed their respective inventions to the world in 1839.

'Without Louis Daguerre and William Henry Fox Talbot, photography as it is known today would not exist,' said a spokesman



COURTESY OF THE NATIONAL MEDIA MUSEUM

for The Lives of Great Photographers exhibition, which opens on 15 April.

Fox Talbot (pictured below right) investigated the action of light on paper, treated at first with nitrate of silver and later with chloride of silver, after using the camera lucida on a trip to Italy in 1833.

His experiments led him to produce a picture of his home, Lacock Abbey in Wiltshire, and he went on to create the first negative from which multiple images could be produced.

Louis Daguerre (pictured far left) pioneered the daguerreotype after discovering the light sensitivity of iodized silver plates in 1831 and, in 1835, the possibility of developing them with mercury vapour.

In 1837 he was able to fix an image using sodium chloride, presenting his findings two years later.

Other legends featured in the exhibition include Henri Cartier-Bresson, Weegee and Julia Margaret Cameron.

The exhibition will run at the National Media Museum in Bradford, West Yorkshire, until 4 September.



© MARK WAGNER

PHOTOGRAPHERS FACE SYGMA IMAGES UNCERTAINTY

PHOTOGRAPHERS may have to wait two years for the return of images held in the archive of legendary French picture agency Sygma, which went into liquidation last year.

Uncertainty continues to shroud the fate of up to 12 million images amid fears that the photos faced destruction if the photographers who took them could not be traced.

Corbis, which is owned by Bill Gates, paid around \$20 million for Sygma in 1999. Last year, Corbis-Sygma filed for bankruptcy after being hit by massive debts.

Among the freelance photographers left in the dark over his pictures is UK-based Mark Wagner.

Wagner, an award-winning aviation photographer, submitted around 20 transparencies to Sygma more than ten years ago.

His images document the explosion of a passenger plane, which the photographer captured for the Civil Aviation Authority in an experiment designed to show the effects of a Lockerbie-style bomb blast (see above).

'My worry is that they will become orphan pictures,' said Wagner, a manager at London-based stock photo agency Aviation-Images.com.

IMAGES WILL 'NOT BE DESTROYED'

Although the Paris-based liquidator insists that pictures held in the Sygma archive will not be destroyed, it remains unclear what will happen to those taken by photographers who cannot be contacted.

'During the [liquidation] process they won't be destroyed. Don't worry about that,' a spokeswoman for the liquidator, Mandataire Judiciaire Associé, told AP.

But she added: 'You won't be able to take your pictures back for the moment.'

She said they will instead remain in an archive facility until the end of the liquidation process, which is expected to take between 'one and two years'.

However, the lawyer overseeing the liquidation heightened photographers' fears when he said that the liquidator was not able to return photographs.

In an email seen by AP, lawyer Stéphane Gorrias told Sygma contributors that 'the rights of photographers has expired'.

Gorrias added: 'We are unable to make restitution of pictures.'

Speaking to AP, a spokeswoman for the liquidator advised Sygma photographers to first contact Corbis to find out if the agency plans to renew their contract.

'Normally, they [Corbis] are required to give you back your pictures because you are at the end of your contract.'

She added: 'For the moment there is no agreement with Corbis for return of the pictures.'

LEGAL RIGHTS

Corbis spokesman Dan Perlet has previously stressed that the photographers legally own the rights to pictures held by Sygma.

He said that 75% of Sygma's 50 million photos are held at a preservation facility near Paris but that Corbis has not been able to sign up the photographers who captured the remainder, saying that 'some declined or couldn't be found'.

Perlet added: '25% remain in Sygma's Access and Preservation Facility at this time, and the liquidator is working to contact all photographers to have them reclaim [the images] by sending, where possible, correspondence to these photographers.'

'The liquidator, to our knowledge, has not detailed what will happen to the images if the photographers who took them can't be found, but he has not indicated any intention to destroy them, and suggestions that they will be destroyed are purely speculation and rumour.'

AP
THIS
WEEK
IN...

1907

CARRYING AND PACKING LARGE CAMERAS

Sir,—Perhaps the enclosed will be of interest to your amateur readers; it shows how a whole-plate complete outfit is stowed on a bicycle—camera, two lenses, shutter, and few accessories;



also a stand and nine double dark slides. The front case is complete, ready for use; that is, it contains camera, etc., and three double dark slides. The rear case contains a reserve of six double dark slides only. With this rig I have covered all the

WJ Brunell of Kensal Green in London explained to readers how he toured the UK with a whole-plate camera kit stowed on his bicycle. A case on the front of the bike contained a camera, shutter, two lenses, a stand, six double dark slides, plus accessories, while a rear case housed six reserve slides. 'With this rig I covered all the east coast, half the south coast and the best part of North Wales during one season,' he wrote.



SNAP SHOTS

● Lomography UK has opened a new film-processing lab in the basement of the Lomography Gallery Store in East London. Called the LomoLab, the on-site facility offers processing of black & white and colour 35mm and 120-format film, including cross-processing and push-and-pull. The lab also offers a scanning service whereby digital scans can be sent direct to the customer by email, for example. Open Monday-Friday 10am-7pm, the LomoLab is at The Lomography Gallery Store, 117 Commercial Street, London E1 6BG. Tel: 0207 426 0999.

● DxO Labs has announced the availability of DxO Optics Pro v6.5.6 image-enhancement software for Mac and Windows, adding raw support for the Canon EOS 600D, Canon EOS 1100D and Olympus Pen E-PL1 in both its Standard (£99) and Elite (£199) editions. Customers who bought DxO Optics Pro since 1 June 2009 are entitled to a free upgrade to version 6.5.6. Visit www.dxo.com for more details.

Terry O'Neill photos exhibited



'UNSEEN' BOND IMAGES DISCOVERED

PREVIOUSLY unseen images by Terry O'Neill, including pictures from early James Bond films, have been discovered during research of the photographer's archive.

The finds, which were made in the past few months, include a photo of Bond actor Sean Connery 'off duty' with showgirls in Las Vegas (see above) and Honor Blackman in a 'provocative' Pussy Galore shoot that was never published. The pictures – many from the 1960s – have gone on show at an exhibition in London entitled Terry O'Neill: 50 Years At The Top.

Work on display includes the celebrity photographer's famous 1971 image of Brigitte Bardot smoking a cigar (see right). O'Neill said: 'The '60s were an incredible time. Young people took over, creating their own cultural landscape on stage, in music, fashion and on the film set.'

'I was lucky... seriously lucky. I was in the right place at the right time. But I never realised then that we were remaking the world in our own image – or that mine would become such

a testament to the time.'

O'Neill is grateful for the freedom he was given, on film sets, backstage and 'just rubbing shoulders with my mates who became these icons' – something not available to photographers today, he said.

'Now, image is everything; the stars are brands and their management control access and publication, so we never get to see them as they really are at work, rest or play,' he added.

The exhibition takes place at Chris Beetles Fine Photographs, 3-5 Swallow Street, London W1B 4DE until 23 April.



Club news from around the country

CLUBNEWS

CARLUKE CAMERA CLUB

Members meet on Fridays at St Andrew's Parish Church Hall, Mount Stewart Street, Carlisle, Cumbria. The club says it has the distinction of being the Scottish Photographic Federation Print Champions 2010 and Scottish Digital Image Champions 2011. Visit www.carluke-cc.org.uk.

CASTON CAMERA CLUB

The club plans to stage its second exhibition on 23 and 24 April. The club meets on the third Tuesday of each month at Caston Village Hall, Norfolk, starting at 7.30pm. Tel: 01953 488477. Visit www.castoncameracub.co.uk.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateur photographer
@ipcmmedia.com



ZEISS PHOTO COMP WINNER NAMED

TIMOTHY Poulton from Australia has won the 2010 Carl Zeiss photography competition.

Poulton entered a picture taken in New South Wales, using a Zeiss Makro-Planar T* 50mm f/2 ZF lens.

He said he waited several hours to catch the best light.

'The conceptual composition of the image was excellent and the technical execution flawless,' said a Zeiss spokesman.

The image, entitled 'A Pier Too Far', was voted the winner by members of the Flickr community.

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

EXHIBITION



Ida Kar: Bohemian Photographer, 1908-74

Until 19 June. National Portrait Gallery, St Martin's Place, London WC2H 0HE. Open daily 10am-18pm (until 9pm Thursday and Friday). Tel: 0207 306 0055. Website: www.npg.org.uk. Admission £3, concessions £2.50 and £2

WHEN Russian-born photographer Ida Kar first began exhibiting her work in the 1950s, British photography was still entrenched in the Victorian/Edwardian genre. She challenged the notion that only sculpture and painting could be considered art, producing large-scale black & white portraits of key modernist artists and writers of the era using a Rolleiflex camera. Her career found her photographing leading icons of the '50s and '60s, as well as exploring the streets and shooting shopkeepers in the Royal Arcade (London) Metropolitan Music Hall. She also captured images of prostitutes and the residents of the Cuban capital Havana. Her work helped to challenge and re-examine what a good photograph could be and enabled the boundaries of portraiture and reportage to be expanded.

This exhibition contains around 100 works and draws from the National Portrait Gallery's extensive archive. Images include her 1957 portrait of artist Yves Klein



(above) and her image of poet Royston Ellis (top). Ida Kar's fame was fleeting. It lasted only a decade or so, with many critics claiming that her work lost the spark it had in the 1950s. This retrospective will allow viewers to judge for themselves.



www.blueyesmagazine.com

Blueeyes is an online documentary photography magazine that devotes itself to publishing new long-term photography work. The project was launched in 2003 by a group of friends who studied together at the Missouri School of Journalism in the USA and wanted to offer a platform to projects that examine social, political and environmental issues around the world. The site was created as a reactionary statement against what the site creators saw as declining editorial space for documentary images. The site follows in the footsteps of the now defunct Untitled Magazine by publishing pictures that support and celebrate passionate and personal photography.

BOOK



Rockin': The Rockabilly Scene

Andrew Shaylor. Merrell, hardback, £30, 192 pages, ISBN 978-1-8589-4528-6



ROCKABILLY is a fusion of rhythm and blues with country and western. It heralded the beginnings of teenage rebellion in America in the early 1950s, and according to the book's blurb Rockabilly isn't just a sound, it's a way of life. Sometime during the '70s the scene experienced something of a revival and it's one that continues to this day. But today's rockabillies (as they are known) embrace not only the music, but also the clothes, cars and lifestyle of the '50s youth culture. The images reveal a genuine commitment from the rockabillies to recreating the look of the '50s youth counterculture; everything from the hairstyles, 'swing' dresses and turned-up jeans to the Cadillacs, Chevrolets and valve guitar amps. Andrew Shaylor's excellent images capture them in all their frenzied vivid glory. Text-wise, the book details Shaylor's experiences on a road trip to the southern states of America on a sort of rockabilly pilgrimage, and also includes a section of the rockabilly scene as it is today. Even if you have no clue what the rockabilly scene is, or you couldn't care less, there's no denying that it looks like a lot of fun.

BOOK



Paper Negative Photography: A Guide To Making Camera Images Without Film

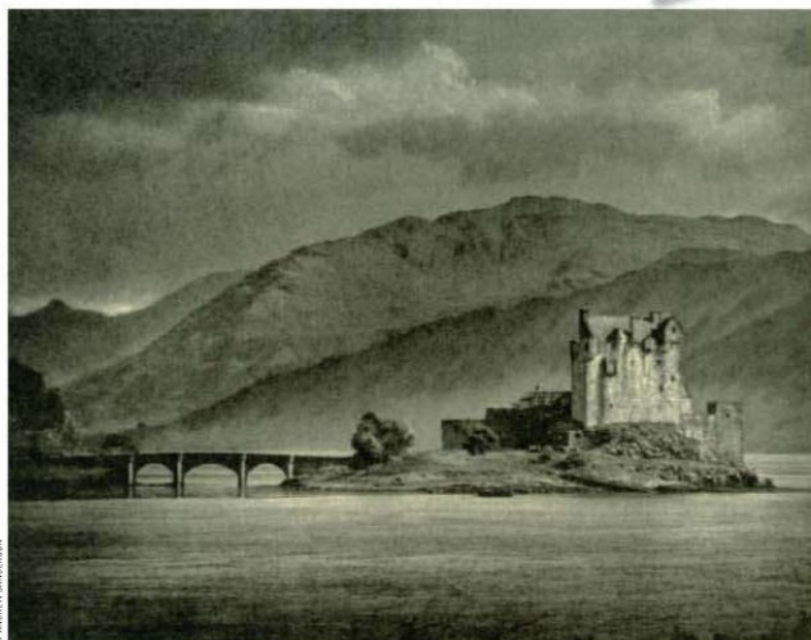
Andrew Sanderson, Blurb, paperback, £12, 40 pages



DARKROOM manuals are often illustrated with very little imagination and little to inspire the non-technically minded, but *Paper Negative Photography* is unfashionably enjoyable to look at. In the second edition of his diminutive guide to making camera images without film, Andrew Sanderson manages to develop in us a desire to try the process before we really understand what is involved, by demonstrating the possibilities with a collection of beautiful photographs. Once hooked, you will be relieved at how simple he makes it all to follow. You will need a basic understanding of paper processing, but everything from ISO rating to contrast

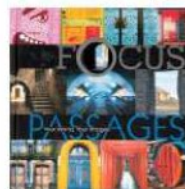
control, paper types and pre-flash is explained. This is only a small book and it won't take you long to get from cover to cover, but you will read it again and take another look at the examples. Few books mix technique with inspiration so well – it's actually worth buying just for the pictures.

The book is published through www.blurb.com, a site that allows you to create and sell your own photobooks. As stated before in *Review*, self-publishing doesn't have to mean sacrificing quality and content.



CONDENSED READING

A round-up of the latest photography books on the market



● **FOCUS: PASSAGES** edited by Julie Hale, £9.99 It's a book about passages, so it is. Freudian metaphor? An attempt to highlight the beauty in the mundane?

No idea. 'Here is the perfect gift for anyone who can't resist the invitation of passages and the mystery that lies just beyond them.' That's what's written on the back of the book.



● **MICK JAGGER: THE PHOTOBOOK** by François Hébel, £14.95 This book features 71 images of Mick Jagger, taken from 1964 to 2008 and spanning the breadth of his career and fashion. Sometimes he looks great (Baron Wolman's shot of him on the set of the film *Performance* in 1969) and sometimes he looks like a self-aware, foil-wrapped sink-plunger made of bad dreams (the rest).



● **CEMETERIES** by Keith Eggner, £55 Eggner's fascinating book guides the reader through some of America's most aesthetic and historically/culturally significant cemeteries. The monochrome photographs reveal the unusual and alluring beauty of these places, such as the tombs of the US presidents and the Native American burial grounds. Many of the images point to the fact that perhaps cemeteries can prove to be one of the major identifying marks of a culture.



● **LYONEL FEININGER: PHOTOGRAPHS, 1928-1939**, £26.99 This book collects German-American painter Lyonel Feininger's experimental photography into one volume. His oddly imperfect images are often haunting and, initially, seem to sit at odds with his vivid and busy architectural paintings. But look closer and the visual connection becomes more than apparent. An incredibly beautiful and significant book.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

SURPRISINGLY POPULAR

I'm amazed at the rise in the popularity of street photography (AP's street photography special, 26 March). Given the absurd paranoia that pointing a camera anywhere in public creates nowadays, I'd imagined a steep decline to have been much more the case.

Chris Steele-Perkins' views on photographing children are shared by many who have received their rather humiliating comeuppance for attempting to do so – me included. And I agree with Chris's insistence that you should 'fight back' when security personnel intrude on your day. Obviously, Chris was speaking metaphorically. I recently had a sharp exchange of words with a security guard who displayed typical gorilla-style charm when I was taking street photographs a few yards from the store where he worked. His ludicrous claim that I was casing the joint would have been funny had he not been such a thoroughly nasty individual. Fighting back against such one-sided authority with words alone is all well and good, but in the case of overzealous – or ignorant – security staff it rarely works. As they say in all those action movies, it's time we reclaimed the streets! I'm sure Bruce Willis or Sylvester Stallone would have an explosive answer to the problem. But for we poor photographers simply trying to enjoy this engaging side to our hobby, the fight goes on. **Mick Bidewell, Tyne and Wear**

*IN A CHOICE OF COMPACT AND SLR OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

good. It was clear from then on that the photography bug had really taken hold of him. He made rapid progress, and if my memory serves me correctly he had some work published in AP around this time.

It sounds to me that this could be the very same Len Hanson who is featured in your article, and the photo of him on the opening page (allowing for the passage of time) does resemble the guy in question a great deal. Together with his knowledge of photography, it further reinforces my belief that this is the same person, but I am at a loss as to how to go about confirming this as I don't want to intrude on anyone's privacy. I hope you will be able to print this request, to ask him if it really is the same person and if he would perhaps like to get in touch to talk about old times and, of course, photography. It would really cheer me up in these dreary times.

Lou Millhouse, Nottinghamshire

Yes, it is him. We'll pass on your contact details – Damien Demolder, Editor



BAD INVESTMENT?

Having bought a Sony NEX-3 compact system camera only six months ago, I was less than delighted to read in AP 19 March that the camera is likely to be discontinued. I realise that technological advances cause companies to move on very quickly from one model to the next these days, but this stretches one's brand loyalty to the limit. Many people, including myself, will already have purchased extra lenses for this camera and will need reassuring that we have not invested (possibly up to another £900) on an already defunct system.

Edward Wilson, Greater Manchester

That model was discontinued rather quickly, Edward, but the system lives on – Damien Demolder, Editor

GUNNING FOR LEICA

Not wanting to detract from the usual high standard of AP, I have to say that the street photography special issue (26 March) is superb. I have been following the stories about the Fujifilm FinePix X100 with great interest and am looking forward to the full review. I get the feeling that Fuji is aiming its guns at Leica, with the X1 firmly in its sights.

The article about Chris Steele-Perkins then whetted my appetite to get out and try my hand at street photography. I just hope I don't get stopped by one of those security guards who have caused so many photographers to feel like criminals while they are innocently taking part and enjoying in this fine hobby.

Jim Ormiston, Dunbartonshire

LOST AND FOUND

I have just read Gemma Padley's article, *Restoration man*, and by my reckoning it is the most interesting article in that issue (AP 19 March). The timing of the article coincided with my purchase of several books on the subject of print and archival restoration techniques, this being an area of photography I want to explore. But I wonder if you can help me with the following inquiry:

In the mid-'70s I worked at an engineering firm in Peckham, London, and at that time

a certain Len Hanson also worked there. We were good friends and I was always encouraging him to achieve more as he was a promising engineer. One day, I brought up the subject of photography. As I recall, he had no interest in it at the time, but before long – once he had seen some of the photography that both the foreman and I were always showing to people in the workplace – he started to get really interested. One day I lent him a camera and when I saw his pictures they were very

What The Duck





I FAIL TO APPRECIATE

I am the proud owner of a Nikon D7000 and have been delighted with its performance. It is also great value for money. In that sense, I was surprised to read that the appropriate Nikon battery grip is on offer at around £300. Given the complexity of engineering, the number of components and the technical issues involved in producing the D7000 for £1,000, it seems incredible that what amounts to a mere box and some battery connections merits a price equivalent to nearly one-third of the camera itself! Am I guilty of ignorance in failing to appreciate the complexity of the grip, or of mere cynicism?

Karl Debenham, Suffolk

The Nikon MB-D11 battery grip is an accessory that matches the quality of the D7000 and extends the shooting capability of the camera to give up to 2,100 shots on a single charge. The battery grip is housed in a magnesium-alloy body, which is durable and adds weight to the camera, making it easier to shoot vertically. While the RRP of the grip is £303, it can be picked up on the high street or online for less – Jenny Grace, Nikon

FRIENDS IN NEED...

Having lost my job in January this year and with no hope of anything in the foreseeable future, my family and I have had to make some hard decisions as we cut costs and jettison the things we can live without in order to make ends meet. I decided, then, with a great deal of reluctance, that I could live without my beloved Olympus E-30 outfit that I spent so much time and money putting together. It went for daft money. All is not lost, though. I have a nice little OM-2N outfit I sometimes use when I feel like a trip down memory lane and this will have to suffice.

So I thought I would drop AP a line and say I will never give up photography no matter how bad things get but, along with that, I would put red-hot needles under my fingernails before I abandon my beloved AP because it's the only magazine left that has any relevance to film photographers.

I don't get out much now and have to watch every frame of film I use because of the cost of developing. Photography, AP and film are the things that are keeping me from the emotional and psychological scrap heap, along with my beloved partner Tina.

Graham Horne, Dorset



OLD CURE FOR FLARE

I enjoyed Tim Coleman's compact camera group test (AP 26 March), especially as I have recently bought a Panasonic Lumix DMC-LX5. The feel and build quality of the camera, as well as the exceptional results, are especially satisfying. The f/2 Leica Vario Summicron lens gives me brilliant pictures, but like many wide-aperture lenses I have found that it is sensitive to flare when pointed towards the sun for contre-jour shots, with image degradation being quite noticeable. This problem can be overcome to a degree by fitting a lens hood or a filter adapter, which acts like a hood. This gives the added bonus of protecting the lens from accidental knocks and rain. It may be an age-old solution, but it's well worth the effort.

Paul Nott, Cheshire

BACK CHAT

AP reader Edward Bowman asks what our aims should be as photographers

HAVE you ever had the thought that the frame around the photograph is an artificial construct? We see with our eyes a vista far broader. We compose the picture by arranging the objects within this frame in order to allow the viewer's eyes to move easily and quickly around the image. As a result, the viewer can take in the message of the image in a fraction of a minute. That is exactly what advertising does so well, exploiting the short attention span of their customers to get the message across very quickly. So, are we in the advertising business? If not, what should be our goals?

How about the aim of making an image with something extra hidden within it – a sort of added value. Something hinted at but not necessarily shown. We sometimes talk about the mood of the image and that in itself adds an extra dimension. We might even make a picture that relates to the world outside the visible image seen in the frame. Essentially, what we are trying to do is to stimulate the viewers' imagination. I have found that one of the ways of judging a really good image is to watch people as they pass along the gallery walls. The really successful pictures are the few that stop people and keep them looking.

Perhaps the most important thing a photographer can do is to keep experimenting. For example, carefully compose an image in the viewfinder and then take three steps to the left, throwing the whole composition out. The result might well be more interesting; if not, then with digital photography we can discard and try again. A traditionally composed photograph often deadens the picture, as it becomes boring and recognisably conventional, whereas the absolute beginner with no experience of photography can sometimes produce something vital and even original.

The best way to proceed might be to keep looking all the time, trying to look beneath the surface of what we see; looking closely at everyday things to see if we can discover something unique or even strange about them. Sometimes things happen so quickly that there is only time to take the picture without any other considerations. We should remember that when the eyes see something it may take a further fraction of a second before the information travels through the mind to reach our conscious selves. We take the picture, but often too late. We need to develop the skills of taking the picture before that, developing an almost instinctive sense of a picture being there.

Finally, think of the idea of training the eyes by looking at great imagery – not just photography, but paintings, drawings and even sculptures. Look at them for clues as to why they have succeeded. In the end, by using this approach we will forget about composition and feel that something looks 'right'. However, there is a serious downside. If you follow this approach you may be in for very poor results in monthly competitions. You might even have to make your own competition by trying to get the lowest possible mark every month. It's fun and you will be free.

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PHOTO INSIGHT

Frans Lanting explains how he used three flashes to capture this exquisite green-crowned brilliant hummingbird in Costa Rica



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW

FLOWERING plants evolved around 140 million years ago and they've lured birds and insects ever since. When I found this luscious ginger flower at the edge of a cloud forest in Costa Rica, I gambled that, sooner or later, it might provide an irresistible target for a hungry hummingbird.

From a plant's perspective, hummingbirds are ideal partners: they are totally dependent on nectar to support their high-energy lifestyle so they need to visit many flowers in a short amount of time to get enough food – a perfect recipe for successful pollination.

I was photographing in a friend's garden in Monteverde, a small town in Puntarenas, which is considered to be an important ecotourism destination. The cloud forest here is home to many species, including monkeys, Baird's tapirs and, of course, hummingbirds. In a cloud forest mists cover the upper canopy of the forest, providing moisture for the flora below. For more information about this area and the flora and fauna that are found here, visit www.monteverdeinfo.com.

Hummingbirds were zipping in and out of the forest and I realised this could lead to some interesting photo opportunities. Through watching the hummingbirds coming and going I started to gain a good sense of where they would hover in relation to the flower. They hover just in front of the flower, which enabled me to think about how I could frame the shot. You need to leave a little extra space around the subject so you don't end up cutting off the wings.

For this shot I mounted my Nikon camera with a 300mm f/2.8 Nikkor lens on a tripod and connected three flashes to the camera using sync cords. I positioned two flashes in front of the flower at 45° angles to emphasise its texture and one behind it to create a rimlight.



The flashes froze the rapid movement of the hummingbird's beating wings. They also helped to bring out the rich colours in the scene and added highlights. The ginger flower is a beautiful plant, and the vibrant colours complement the emerald greens of the hummingbird perfectly.

Because hummingbirds move so fast I decided to use the fastest shutter speed possible that would sync with my flashes, which was 1/250sec – to minimise the

'ghosting' effect from the ambient light. I wanted the backdrop to be soft, hence my decision to use a long lens. To render the background as smooth as possible I needed to set the flashes to a moderate output to allow me to use a larger aperture. It was a question of balancing the output from the flashes with the ambient light.

With my camera's lightmeter set to spot metering, I determined that f/5.6 would be the right aperture to expose the



background correctly. Using a separate lightmeter, I manually calculated the settings for each of the flashes to illuminate the flower with an output that would be similar to the ambient light level. I pre-focused the lens and then waited.

It wasn't long before a hummingbird buzzed in and hovered in front of the flower to sip the nectar. It was a green-crowned brilliant, a large hummingbird known to breed in wet mountain forest areas from

Costa Rica to Ecuador. Using manual focus I focused on the flower and let the hummingbird fly into shot. Not every frame was razor-sharp and the position of the hummingbird varied slightly each time. Patience is vital. I spent the best part of a day trying to capture this shot.

The hummingbird was unaffected by my strobes, which froze the bird in mid-air, but because its wings were beating so fast there was still a sense of motion. You

can see the blurring in the wings. There was a wonderful moment of serendipity – there is an insect on the flower that is also trying to reach the nectar.

To me, the image expresses a relationship between bird and flower that is based on sweet rewards. An image like this requires a highly sophisticated application of technology and an idea to match. But you also have to be open to unforeseen moments that can add an extra sparkle to an image. **AP**

Frans Lanting
was talking to
Gemma Padley

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Nikon Coolpix P7000	£415.00
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EXPERTS

 The Amateur Photographer Masterclass with **Cathal McNaughton**

Street portraiture

Press photographer **Cathal McNaughton** and four AP readers take to the streets of London in search of subjects for classic portrait images. **Oliver Atwell** picked up some valuable tips on how to capture those crucial candid shots

Painter and decorator: Street photography offers ample opportunity to experiment with framing, humour and composition

STREET photography is all the rage these days. With various exhibitions up and down the UK, and iPhones making covert photography more accessible, street photography is fast becoming one of the most widely practised photographic genres. But as this month's photographer and guide Cathal McNaughton points out, there are no hard-and-fast rules – whenever you think you've got it sussed, something comes along to undo all your hard learning. The fact that our freedom to take pictures in public is under threat due to the police stopping

photographers under terrorism laws doesn't make it any easier, either.

So what is street photography? Exact definitions vary, but most people agree that it involves photographing subjects in candid situations within public places such as parks, streets and markets. More often than not, it involves capturing a single moment at a decisive point in time. Think Henri Cartier-Bresson, Elliott Erwitt and Chris Steele-Perkins, who was featured in our street photography special (AP 26 March) and you get the idea.

'The good thing about shooting street photography is that you never know what you're going to end up with,' says Cathal. 'That's one of the reasons why it is such a challenge. If you shoot landscape or architecture, you already understand the elements that are going to be present, such as trees and grass, or buildings and glass. With street photography, it isn't so simple.'

This month's chosen location is central London. The bustling streets provide the perfect opportunity for our four readers to challenge their preconceptions about what street photography is and learn the importance of patience, confidence and knowing your rights as a photographer.

Each of the participants was issued with a brief explaining what to bring and, perhaps most importantly, what not to bring. It was hoped that each person would be able to bring 24–70mm and 70–200mm lenses and enough memory cards to last the day. But then came the warning: 'Do not bring filters, tripods or flashguns as we are looking to remain as inconspicuous as possible.' Stealth and mobility are of paramount importance, it seems.

Cathal McNaughton



In his career as a press photographer, Cathal has travelled the world covering conflicts in Northern Ireland, Iraq and Afghanistan, and events such as Paris Fashion Week. Providing images to The Press Association and Reuters news agency, Cathal has been named UK Press Photographer of the Year and received numerous awards, including the 2011 Amateur Photographer Power of Photography Award. A regular contributor to AP's *Photo insight* series, Cathal also runs workshops. He is based in Ireland. Visit www.cathalmcnaughton.com for details.



MICHAEL BECKETT

The AP readers... Michael Beckett



Michael, 72, is retired and uses a Canon EOS 5D Mark II and 24-70mm lens. 'Cathal gave us tips on how to carry your camera in a way that doesn't draw attention,' says Michael. 'He's also strong on the ethics of photographing people who you may be photographing for the wrong reasons.'

Mike Blythe



Mike, 56, is a retired plumber. He uses a Canon EOS 7D with 18-270mm and 24-70mm lenses. 'I really enjoyed the *Masterclass* and learned a lot under the guidance of Cathal,' says Mike. 'Now when I review my shots I can immediately identify the issues I need to deal with.'

Mike Conway



Mike is secretary of the London Camera Club in Kennington. He uses a Canon EOS 5D with a 24-70mm lens and a Canon EOS 20D with a 70-200mm lens. 'The main message I got was to compose and edit in-camera,' says Mike. 'Don't rely on Photoshop to fix your shots.'

Dawn O'Connor



Dawn, 54, volunteers at a local monthly magazine. She uses a Canon EOS 450D with 17-85mm and 55-200mm lenses. 'Cathal was always nearby to help us compose our shots,' she says. 'He explained that we may sometimes have to find an interesting backdrop and wait for a suitable subject to come into view.'

Taking the right approach

IF THERE'S one thing that worries photographers when they embark on a street photography shoot, it's knowing when to approach people and when to stay 'invisible'. 'Sometimes introducing yourself to a person can save a lot of bother for you and your subject,' says Cathal. 'This is important in a situation like a market, where you want to shoot the stallholders. If you have a picture in mind and need someone to walk in and complete the shot, you could be standing there for ages. In the meantime, the stallholder is becoming increasingly uncomfortable because you are hanging around his stall, camera in hand, waiting for the right moment.'



OLIVER ARNELL

Just introduce yourself and make sure he or she knows you're not the police or environmental health. Then they can forget about you and you can capture your shot when it comes along.

'If you're going to get in close to someone on the street because you think they have an interesting

quality, try to make some sort of eye contact with them. However, the problem here is that you probably won't get an unposed image. Trying to get a good picture of someone in the street when they're aware that they're being photographed is impossible. You can bet that they'll find it incredibly hard not to look at the camera, so most of the time you'll want to blend in. That's why it's important not to walk around looking like a photographer. You can't trawl the streets with lots of gear and cameras hanging off your shoulder. Not only are you easy to spot, but you are also likely to become incredibly self-conscious. You need to feel relaxed.'

'If you leave your camera on automatic, you have no control over depth of field or your shutter speed'



CATHAL MCNAUGHTON

Manual settings

CATHAL was keen to point out how important it is to feel comfortable using your camera's manual settings. 'It's crucial to have complete control over what your camera does,' he says. 'If you leave your camera on automatic, then you have no control over depth of field or your shutter speed. If that happens, you could end up missing pictures by blurring or underexposing your images.'

'In street photography you'll be dealing with people and objects that may be moving, so you'll want to set a fast shutter speed,' he continues. 'It's important to remember that all shots will be handheld. If you use a tripod you'll stand out a mile and you may find that the extra weight slows you down.'



MICHAEL BECKETT

Working with available light

ONE OF the things to remember when shooting street photography is that the light is always changing. Cathal pointed out that this is something to bear in mind when scouting out a location, as a bright sunny location on one day might be grey, flat and miserable the next.

'When you return to a location, it may look completely different if the light changes,' says Cathal. 'You have to get into the habit of turning the camera on as soon as you get to an area and taking a lightmeter reading through your lens. Keep doing this throughout the day. If you plan ahead you will

be ready for anything. The last thing you want to do is find the perfect shot and then realise that your exposures are ruined because you assumed the light in one area was the same as in another. In street photography you'll be moving from open space to enclosed areas, such as alleyways, all the time. The light in these places is very different. Two clicks of the dial to tweak the exposure can change everything. When you look at a preview of a shot and it's underexposed or overexposed, the next shot should be perfect. That's what the LCD screen is for – there's no excuse.'

Manual vs automatic

WHILE the camera's settings should always be kept in manual mode, the opposite is true with focusing. 'In my opinion, you should always stick to autofocus,' says Cathal. 'If I'm shooting in manual-focus mode I can't guarantee that all my shots will be sharp, but if I switch to autofocus I can be sure that if my lens is telling me

that an image is sharp then it is sharp.'

So what happens when you compose your shot, but the subject you want to focus on isn't in the centre of the frame? 'You can always recompose your image or change your position,' says Cathal. 'But sometimes the composition of an image is so critical that you can't afford to move the

frame otherwise the picture will be lost. One thing I do is to move the autofocus (AF) point. If I'm composing my picture and want my subject (the focusing point) in the top right corner, I move the AF point and keep my framing. Check your camera's manual about how to do this. That said, a lot of the time a central focusing point will more than suffice.'



ROMANEO LO NAYRO

Cathal explained that working in autofocus ensures that your images are sharp, which is crucial when shooting moving subjects



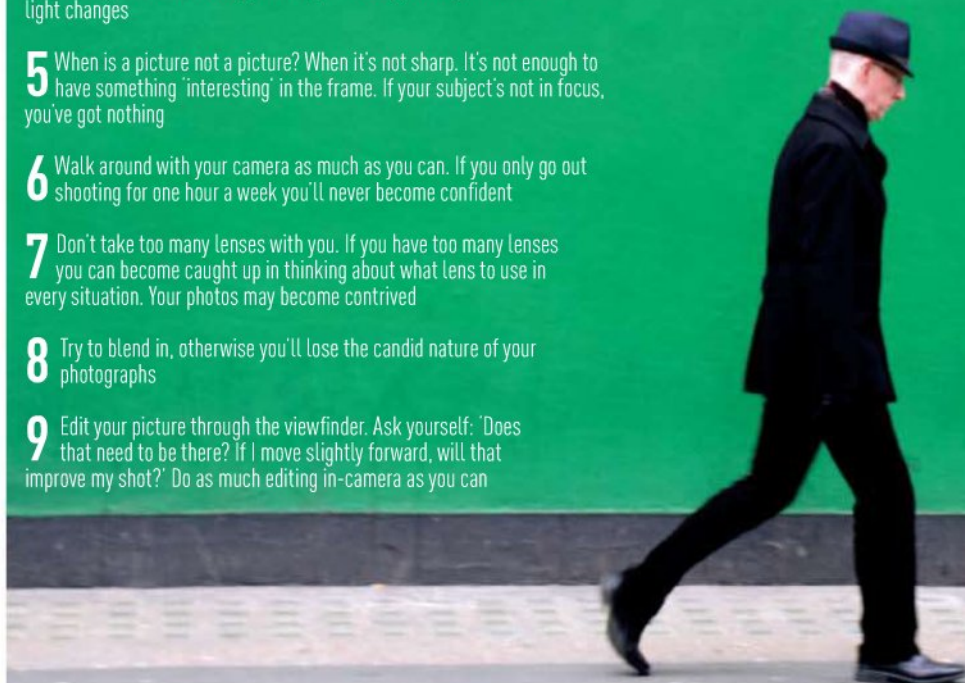
Trust your conscience

ACCORDING to Cathal, the first thing that must be understood about shooting people in the street is to be respectful. 'Street photography isn't the same as a professional assignment where it's crucial that you get a shot that day,' says Cathal. 'If you're photographing someone, be respectful of them. Trust your conscience. If you're not happy taking the picture, then don't do it. If you feel like you're showing a person in a bad light, then stop. If you're faced with a shot of someone who is homeless or rather obese and you point your camera at him or her, then you have to question why you're doing it. Why have you chosen this person? Is it to mock them? It may be an easy subject, but you have to set standards. Be fair and feel empathy for your subject. Remember that your camera is a powerful tool.'

ROMANEO LO NAYRO

TOP TIPS

- 1** Try seeing things from a different perspective, such as shooting from inside a building. If you stick to the outside, you'll risk missing a lot of interesting things that are happening on the other side of the glass
- 2** Keep checking your settings, because when the camera is hanging over your shoulder the dials and buttons can be knocked
- 3** Keep your pictures tightly framed. Don't be afraid to get in a little closer to your subject and don't always go for the widest end of your focal length
- 4** Make sure your camera settings are correct for your environment *before* you start shooting and keep checking your exposures as the light changes
- 5** When is a picture not a picture? When it's not sharp. It's not enough to have something 'interesting' in the frame. If your subject's not in focus, you've got nothing
- 6** Walk around with your camera as much as you can. If you only go out shooting for one hour a week you'll never become confident
- 7** Don't take too many lenses with you. If you have too many lenses you can become caught up in thinking about what lens to use in every situation. Your photos may become contrived
- 8** Try to blend in, otherwise you'll lose the candid nature of your photographs
- 9** Edit your picture through the viewfinder. Ask yourself: 'Does that need to be there? If I move slightly forward, will that improve my shot?' Do as much editing in-camera as you can



Reflections

'REFLECTIONS' are a great subject in street photography, although they can often be quite difficult to get right,' says Cathal. 'The exposures can be critical because often you're dealing with extremes of light. Sometimes you will be faced with two light sources – those inside the building and those outside.'

'You can always use polarising filters if you're looking to reduce the reflections from a building because you're trying to shoot something that's going on inside. Alternatively, you could just change your shooting position or wait for the light to change. Remember, though, that if it doesn't come together, you can't force it to work.'



Simple backgrounds

'OFTEN you'll find an interesting backdrop for a photograph, but you don't have a focal point/subject for the image,' says Cathal. 'You'll need to be patient and wait for something to come along and complete the photograph. If you think you've found an interesting backdrop, it's always worth waiting for that missing element.'

'A lot of people think that street photography is about speed and running around the place sniffing out every interesting detail in the environment,' he adds. 'Rather than working fast all the time, it's OK sometimes to take a step back and wait for something to come to you. A lot of the time you won't have to wait too long. If you stand in one place for long enough it's amazing what you actually see, particularly in a place like central London.'

YOUR RIGHT TO TAKE PHOTOGRAPHS IN A PUBLIC PLACE

These guidelines have been issued to all police staff by the head of Specialist Operations for the Metropolitan Police Service, to assist them in dealing with professional and amateur photographers taking pictures in public places.

While we must remain vigilant at all times in dealing with suspicious behaviour, staff must also be clear that:

- There is no restriction on people taking photographs in public places or of any building other than in very exceptional circumstances
- There is no prohibition on photographing frontline uniform staff
- The act of taking a photograph in itself is not usually sufficient to carry out a stop
- Unless there is a very good reason, people taking photographs should not be stopped
- Officers do not have the power to delete digital images, destroy film, or to prevent photography in a public place under either power (Section 43 and 44 of the Terrorism Act 2000)



Would you like to take part?

Every month we invite three to five AP readers to join one of our experts on an assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (street photography) and **Paul Hobson** (wildlife). This is Cathal's first street photography Masterclass and he will also be holding sessions in June and September. Tom will appear in May, August and November. Paul will hold workshops in April, July and October.

If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which Masterclass you would like to attend and make sure you include your name, address, email address, daytime telephone number and two or three examples of your work in your application. Each participant will be able to use his or her own camera, lenses and other equipment.

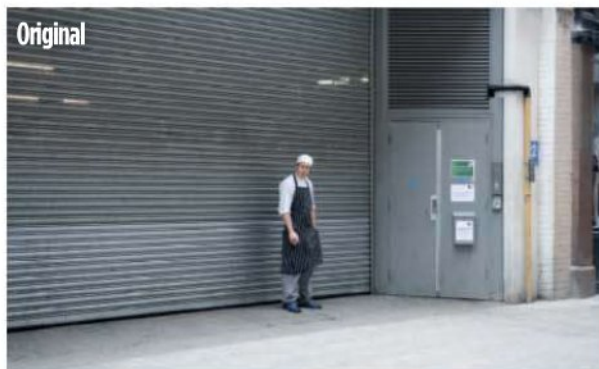
Mono vs colour

STREET photography and black & white often go hand in hand, but is it always the right option? 'Just because a picture is in monochrome, it doesn't automatically mean that it's a good shot,' says Cathal. 'People have a tendency to think that black & white equals "real photography", but that's simply not the case. It's all about personal preference. Black & white can almost be seen as the easy option in some circumstances because it removes colour from the equation and therefore reduces the number of things you have to think about.'

'When we shoot street photography what we're essentially talking about is "pure photography", as much as you can have such a thing. Would it not be purer to shoot things in colour as we see them rather than altering them?'

Cathal offered to edit some of the readers' photos to demonstrate how a slight alteration can change an entire image. He converted Mike Conway's image (see right) to black & white and increased the contrast. He has also cropped the image

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Magnum master

In a career spanning more than 50 years, Magnum's **Bruce Davidson** has photographed everything from the civil rights movement to Brooklyn gangs. As he receives an award for his contribution to photography, **Melanie Abrams** reflects on his life and work



Marilyn Monroe
during filming of
The Misfits, Reno,
Nevada, USA, 1960

ALL PHOTOGRAPHS © BRUCE DAVIDSON/MAGNUM PHOTOS



HIS IMAGES have challenged perceptions, revealed raw emotions and found beauty in the harshest circumstances. Yet Bruce Davidson prefers to keep a low profile. 'I'm a photographer, not a personality,' he says. 'I find it hollow; I'm always anxious to get back to work.' This is all set to change, though, on 27 April, when Bruce receives the Outstanding Contribution to Photography prize at the 2011 Sony World Photography Awards. Furthermore, there are three concurrent exhibitions of his work in London, spanning his early images in rural 1950s Patagonia in Arizona, to the crowded car parks, beaches and desert of modern day Los Angeles (see page 29).

ECLECTIC CAREER

In a career spanning more than half a century, Bruce has become one of America's most distinguished photographers. Born in Oak Park, Illinois, in 1933, Bruce attended the Rochester Institute of Technology and Yale University. It was while stationed in Paris during the Second World War that he met Henri

Top left: Patagonia, Arizona, Nevada, USA, 1960

Top right: The dwarf, The Palisades, New Jersey, USA, 1958

Above left: Police carry away a protester during a CORE (Congress of Racial Equality) demonstration, New York City, USA, 1964

Above right: Brooklyn Gang, New York City, USA, 1959

Cartier-Bresson, who became a lasting mentor. After completing his military service in 1957, Bruce worked as a photographer for *Life* Magazine, and in 1958 Henri Cartier-Bresson invited him to join Magnum Photos, where he has been ever since.

Bruce has documented circus performers outside the big top, embedded himself within a gang of New York teenagers and revealed the desolation within a tenement block on East 100th Street, Harlem. He has photographed people unawares on the New York subway and on the streets of London, Paris, Sicily and Mexico, and his coverage of the violent civil rights clashes forms one of the movement's most extensive archives.

'My images are all about developing awareness, sensitivity and political direction,' says Bruce, who now lives in New York City. 'They have all educated me in some way and opened up my experience to a certain reality, whether this be the lives of teenagers or the landscapes I see in Los Angeles.'

Bruce's work has also taken him to Hollywood, where his images of Marilyn Monroe during the filming of *Let's Make Love*

and *The Misfits* were taken with the same candour as his teenagers or circus dwarfs. Other famous faces caught by Bruce include Paul Newman, Andy Warhol and Diana Ross.

With numerous awards and grants to his name, including the The Lucie Award for Outstanding Achievement in Documentary Photography and a Guggenheim Fellowship, Bruce's work is regularly shown across the world in galleries such as London's Tate Modern and the Museum of Modern Art in New York. A recently published retrospective book, *Outside Inside*, edited by Bruce, features some 800 images in three hefty volumes. The book charts not only his career, but also the changing urban landscape of the 20th century.

PHOTOGRAPHIC APPROACH

Throughout his career, Bruce has endeavoured to enter unknown worlds, which he has explored with the intention of learning something about the way different groups of people live. 'The Selma March [during the civil rights struggles] opened my eyes to things that were going on in



'I didn't want to photograph Martin Luther King, Jr, because there were many others who were surrounding him'

Above: East 100th Street, New York City, USA, 1968

Below: Brooklyn Gang, New York City, USA, 1959

than many other photographers. According to Bruce, on the set of *The Misfits*, 'Marilyn let me take pictures of her that she wouldn't let the other photographers take – having her make-up put on before a scene, for instance (see page 25). She understood what I was doing with the camera. I was being truthful and not exploitative.'

Bruce also spends a considerable amount of time on his projects, which allows him to get deeper under the skin of his subjects and gain a stronger trust. He spent several months with the circus dwarf from his well-known series of circus images, for example, a year with the teenage gang and three years on the Harlem tenement block. Bruce even became part of the gang, which allowed him to capture the most private moments such as the anger, depression and frustration of the gang leader Bengie or the famous close-up of a couple making out in the backseat of a car (see page 29), which Bob Dylan used for the front cover of his 2009 album, *Together Through Life*. 'I started in the winter and when summer came that's when I got the juicy pictures,' he recounts. 'They became so used to me. I was a skinny, quiet kid. I wasn't threatening and didn't say much so they accepted me.'

By making himself invisible, Bruce is able to reveal the inner psyche of his subjects. With his first, and iconic, shot of the circus dwarf (see left), Bruce recalls how the encounter came about. 'I took a bus to this wonderful circus that a colleague had told me about,' he says. 'It had a white tent, which I thought might photograph well. I saw this little man. He looked as though he was in a mood. I took my Leica camera and photographed him. Most clowns will perform for the camera, but I didn't want him clowning and I didn't allow him to perform. I felt that he was withdrawn and wanted to show his lonely, difficult life. It was as if I was invisible. He then ran off into the tent because his act was on'.

America that I didn't know about because I was white,' he recalls. 'I photographed the people in the rural camps who were the underpinnings of segregation and the cause of it – the people who were abused and used. I didn't want to photograph Martin Luther King, Jr, because there were many others who were surrounding him.'

Bruce's objective eye captures the emotion of the despondent-looking teenager with his hand covering his face (see right) to the desolation of an old man staring forlornly at the camera as he lies in bed in his tatty Harlem room (see above). For Bruce, his work encapsulates the emotion that is carried by the moment. 'I capture what things feel like,' he says, 'such as the mood of the civil rights movement or the mood of the people living in East Harlem. Even when I'm photographing cacti in Los Angeles, I still feel something – sometimes pleasurable, sometimes not.'

RAPPORT WITH HIS SUBJECTS

With his unobtrusive style, Bruce has been allowed more intimate access to his subjects





white has always been an essence for me,' says Bruce. 'It's how I began. In the subway the graffiti was something I had to deal with – the colour was a challenge, but it has meaning.'

Bruce often switches cameras and sometimes carries two camera formats with him. He used a large-format camera for his pictures taken in East Harlem, Los Angeles and Paris, and a Leica for the pictures of the Brooklyn gang and the circus. Over his four-year exploration of life in Central Park, Bruce used both a Hasselblad and a panoramic Noblex. 'I love old cameras,' he says. 'I use different tools depending on how I feel about something.'

Over the years Bruce's style has changed, which is something that is particularly evident in the projects to which he has returned such as those documenting East 100th Street and Los Angeles. 'In 1964, I had a snide and superior attitude to LA because, like everybody else who photographs there – even Robert Frank – I chose to shoot the concrete existence,' says Bruce.



CAPTURING ACTION

Despite an ability to be 'invisible,' Bruce has never shied away from getting close to the action. One example was the arrest of a black female demonstrator being held by two white policemen in Birmingham, Alabama, in 1963 (see above). 'The policemen were twisting her arm and it wasn't necessary,' says Bruce. 'It was brutal. I stayed very close as I didn't carry a telephoto lens with me. My philosophy was that you had to be within a metre [of the action] and feel it, which is true of all my work. The policemen didn't notice me because I was very fast, stealthy – and white. I didn't stay around.'

Working in dangerous situations is nothing new for Bruce. 'There is always a sense of fear that somehow you have to overcome,' he says. 'From the New York subway to East 100th Street [Harlem] you have to be sure people like you or will look after you.' At East 100th Street, for example, community workers led Bruce around and introduced him to people. 'The pictures just happened,' he says. 'Things just fell into place. I didn't know from day to day what would happen.'

Waiting patiently for insightful moments to occur has led to many of his most memorable images, such as the relaxed group shot of the cast and crew of *The Misfits*, including John Huston, Clark Gable and Marilyn Monroe (see bottom right). 'It was Elliott Erwitt's shot,' he says. [Erwitt was also documenting the making of the film along with other Magnum photographers.] 'I was just standing there and photographed them as they were fooling around, being themselves.'

PHOTOGRAPHIC GEAR

Most of Bruce's work is in black & white, but he also works in colour, such as his series of images in a New York subway. 'Black &

A CLOSE CALL

'**MY MOST** frightening moment was during the 54-mile march from Selma to Montgomery in Alabama in March 1965 during the civil rights protests,' says Bruce. 'Marchers came from all over the country. Police helicopters hovered overhead, while soldiers inside military vehicles and state police inspected the marchers, reporters and photographers to make sure that nothing got out of hand.'

'Viola Liuzzo, a white mother of four, was ferrying students from the march to safe locations in her car. On one of these trips she had just dropped off a group and had one student left in the back

seat when a car pulled up beside her. It was the Ku Klux Klan. With their shotguns they blasted Violet through the window hitting her in the face and killing her. The car lost control and veered onto an embankment. That night I saw the report of the murder, so the next morning I went to find the car. You could still see the bloodstains and the blown-out windows. I took a few pictures and suddenly a trooper spotted me. He started walking towards me, stony faced, with his hand positioned menacingly on his gun. I was shaking. He told me to leave and I ran – but I still managed to get the only pictures of that car.'



'Now it's incredibly cultural as well as a desert. I was drawn by the landscapes such as the back of the Hollywood sign, the parking lot, the beach, the sea.'

At 77 years of age, Bruce shows little sign of slowing down. He still conducts workshops, gives lectures and has yet to put down his camera. He intends to photograph other areas around Los Angeles such as the acres of forestland damaged by fire because 'no one has looked at it yet'. Looking back on his prolific career, Bruce regrets that he has never photographed nudes. 'It would be challenging to find a new way of portraying the female torso,' he says. 'If I did it now I would be dealing in clichés.' **AP**

'It would be challenging to find a new way of portraying the female torso'



Above left: Arrest of a demonstrator, Birmingham, Alabama, USA, 1963

Above right: Brooklyn Gang, New York City, USA, 1959

Right: Eli Wallach, Arthur Miller, John Huston, Marilyn Monroe and Clark Gable during filming of *The Misfits*



BRUCE DAVIDSON EXHIBITIONS

Bruce Davidson's work will be on display in the Terrace Rooms at Somerset House, Strand, London WC2R 1LA from 26 April–22 May as part of the World Photography Organisation festival. Open daily 10am–6pm. Tel: 0207 845 4600. Visit www.somersetshouse.org.uk.

A Bruce Davidson retrospective will be on show at Chris Beetles Fine Photographs, 3–5 Swallow Street, London W1B 4DE from 4–28 May. Open Mon–Sat, 10am–5.30pm. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

An exhibition of Bruce Davidson's images from his project 'England and Scotland 1960' will be on show at the Michael Hoppengallery, 3 Jubilee Place, London SW3 3TD from 12 April–28 May. Open Thurs–Sat 11am–7pm, Sun 11am–6pm. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.

The book *Outside Inside* is published by Steidl, price £220. To see more of Bruce's images visit www.magnumphotos.com

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The multi-talented and acclaimed photographic author John Freeman will show you how to get great shots with the minimum of kit during this enlightening seminar. John's ethos is that the expertise is in 'seeing the shot, not how much the kit costs. He will share the secrets of his work in some of the wide-ranging photography genres that he is well known for, including travel, architecture, portraits and nudes.

These exclusive seminars for up to 90 people are held at the 'home' of *Amateur*

Photographer and *What Digital Camera* in the Blue Fin Building, rising above the impressive skyline of London's South Bank.

Tickets are sold on a first-come, first-served basis at £29.99 per head to include a practical, inspiring presentation by John Freeman, followed by a question & answer session. Tea and coffee will be served afterwards, along with a chance to buy a signed book from John. Every delegate will be given a goody bag and a hints and tips sheet to take home.

Members of the teams from *Amateur Photographer* and *What Digital Camera* will also be in attendance and will be available to chat and answer questions during the evening.

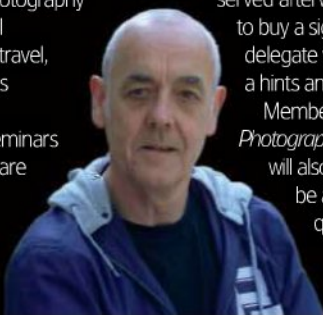
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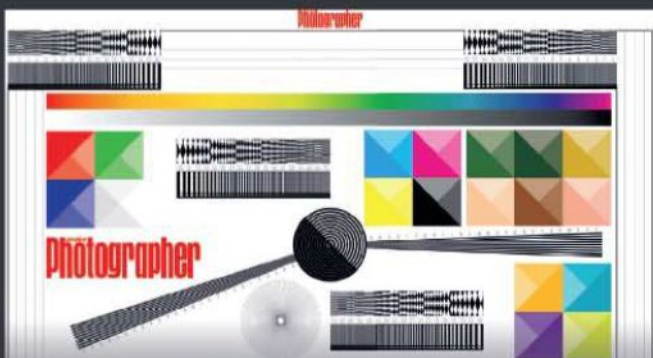
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Glenridding

1 This shot, taken in the early evening, appealed to John because of the colours of the boats and the mood of the sky, something that he emphasised during post-processing
Canon EOS 5D Mark II, 24mm-105mm, 1/30sec at f/8, ISO 100

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

John Harbron County Durham

John began taking photographs when he was 11 years old using a 35mm Voigtlander Vito B camera. 'I lost interest for a number of years while working,' he says, 'although I used a compact camera just for holiday snaps. But when I retired I found my interest peeking again and bought myself a DSLR.' John's favourite locations are the local dales, particularly Teesdale and Swaledale. He has been awarded an LRPS, ARPS and in the future hopes to try for his FRPS.

EDITOR'S CHOICE

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This is a fabulous composition in which everything is in the right place. I love the contrast between the formal curved pattern of the field and the wild randomness of the grasses. The two trees work very well together, and the verge takes us from the front of the frame right into the distance.

Winter trees

2 'I was driving along a country road when I saw the curving lines in this field,' says John. 'I shot from a spot where the trees completed the composition.'

Canon EOS 5D Mark II,
1/45sec at f/11, 24mm-
105mm, ISO 200



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How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

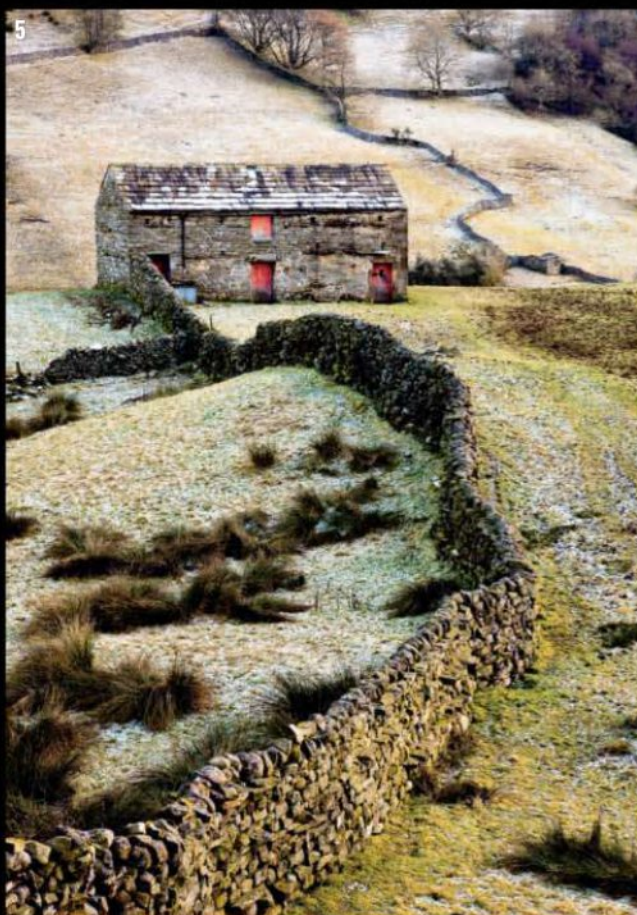
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4



5



John Harbron continued

Tyne Bridge

3 'I tried to get an angle of the bridge I had not seen before,' John says. 'The ship, which I think was a floating restaurant, has now been moved so the image cannot be repeated' Nikon D800, 24-105mm, 15secs at f/11, ISO 100

Stockton Bridge

4 Night-time images close to rivers, lakes and canals in cityscapes can provide excellent opportunities to experiment with reflections Canon EOS 5D Mark II, 24mm-105mm, 30secs at f/11 ISO 200

Red barn

5 John took this image in Swaledale on a drab day with low light. The red barn doors and shutters, green grass and winding wall make this an attractive image Canon EOS 5D Mark II, 24mm-105mm, 1/8sec at f/11, ISO 100



John Swannick Shropshire

John, 73, has enjoyed photography since his school days after encouragement by his old chemistry teacher. 'I love the camera's ability to record a moment in time, whether it's the beauty of autumn, a family holiday or a sporting event,' says John. 'It allows us to revisit a moment and enjoy the memories a picture arouses again and again.' With his images of steam trains, John has attempted to show not just the engines themselves, but also close-up shots of the details.

Fairbourne sand dunes

1 John has positioned himself in such a way as to allow the sun to light the side of the steam engine and coaches as it moves into the picture
Nikon D200, 18-105mm, 1/200sec at f/7.1, ISO 100

Under the bridge at Llangollen

2 John wanted to capture the late afternoon sun shining through the arch of the bridge catching the smoke from the engine
Nikon D200, 18-70mm, 1/250sec at f/4.5, ISO 200

Tender and wheelbarrow

3 'I was intrigued by the limited colour range and the comparison between the train and wheelbarrow,' says John
Nikon D200, 18-105mm, 1/320sec at f/4.5, ISO 160



Don Hooper Bristol

Back in 2009, the farmer who allows Don to photograph wildlife on his land mentioned that he had seen kingfishers along a stream nearby. Don decided to take a look, and as he sat beside the stream one of these colourful birds flew past. However, what at first seemed like an easy task soon became a lengthy and time-consuming challenge, as Don attempted to capture these beautiful but elusive birds.

Kingfisher... 1
1 The natural light reveals the rich and varied colours of this small bird
Canon EOS 3, 500mm, 1/125secs at f/8, Fujichrome Velvia

Kingfisher... 2
2 Don has used light in a different way here by shooting the bird half in the shadows
Canon EOS 3, 500mm, 1/60sec at f/5.6, Fujichrome Velvia

Kingfisher... 3
3 The pose of the kingfisher almost makes it appear as if it is part of the branch
Canon EOS 3, 500mm, 1/125sec at f/8, Fujichrome Velvia



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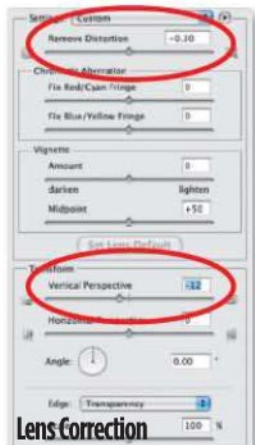
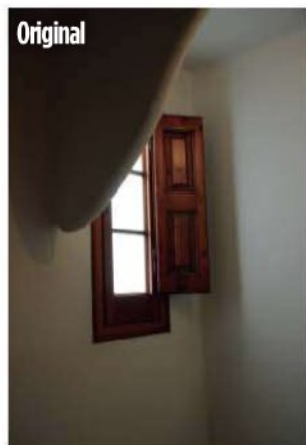
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APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



Gaudi Corner Joe Devanny

Nikon D300, 18-135mm,
1/40sec at f/3.8, ISO 200

PICTURES of nothing much, or what I suppose could be called 'minimalist images', are surprisingly hard to make well. Joe's picture of a window in a bare room would be difficult to describe in a compelling way to someone who couldn't see it because the subject matter is less than obvious. The subject isn't an object, but a set of lines, shapes and a quality of light. While it is what many would call a 'simple' shot, it is not the sort of thing that is easy to photograph.

Joe has done well to appreciate that this setting makes a good subject, but if he wants us to concentrate on the lines and shapes he needs to ensure that there are no distractions. For me, the greatest barrier to appreciating the light and relationship between the corner, the window and the curved support is that the whole picture is falling over backwards. It is the first thing that my brain registers, so it needs to be the first thing we deal with.

I used the Rotate tool to get the junction

between the two walls upright. Then, using Lens Correction in Photoshop (Filter>Distort>Lens Correction), I applied some keystone correction (Vertical Perspective) that counters the fact that the camera was angled up when Joe took the picture. Once I was happy with that, I applied a bit of barrel correction as the wider end of Joe's lens, at a short focus distance, has introduced some curvilinear distortion. Once this was done I cropped off the waste to get to the picture area. In the screen grab shown above, second from left, you can see what had to be cut off (coloured red), and the shape and direction of the corrections used.

The picture works well in colour, but as it is all about lines and shapes I wanted to

see what it would be like in black & white. Using the Channel Mixer, I converted the image with an emphasis on the red and blue channels, with just a touch of green – at the same time lightening the scene by choosing a total channel value above 100%. For an alternative feel I added a light selenium-style tone by overlaying a pale purple colour layer (Layer>New Fill Layer>Solid Colour) that was set to 5% opacity.

The important thing here is that Joe recognised a great opportunity, and took it, but when your image is just about lines and shapes you have to think very carefully about how you represent them – and they have to be straight. It's a great shot all the same, and Joe wins this week's prize.



PICTURE
OF THE
WEEK

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CAMLINK

A Guide to DSLR Photography

A Guide to DSLR Photography shows you how to get the best from your DSLR camera in an easy-to-follow way. Written and presented by **Vincent Oliver**, photographer and editor of www.photo-i.co.uk, *A Guide to DSLR Photography* is designed to help you improve your photography and image-editing skills.

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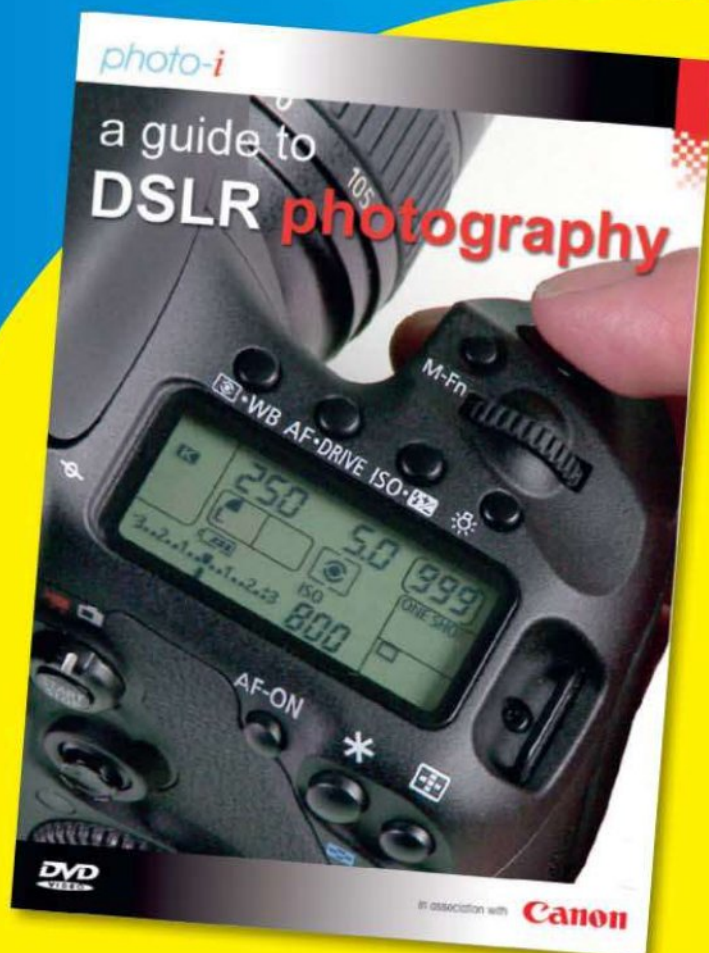
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The AT-X 116 PRO DX maximum aperture of f/2.8 remains constant when adjusting the zoom range and the lens also features Tokina's One-Touch Focus Clutch mechanism, so that the lens' focus ring can be snapped back to the manual focus position at any time, from any position.

Amateur Photographer Magazine

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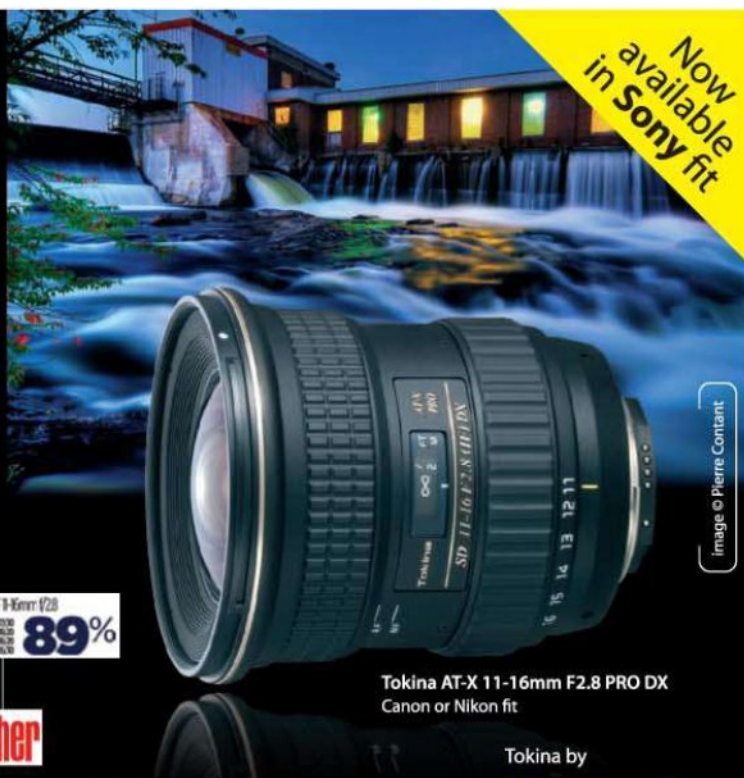
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Amateur Photographer
A well-crafted sling bag, ideal for quick access to camera kit
★★★★☆



Kata LighTri-312 DL bag £59.95

For more information visit www.kata-bags.com

ONE-SHOULDER sling bags are a great way to carry a small amount of kit comfortably and ensure that it is easily accessible. The Kata LighTri can hold an entry- to mid-level DSLR with small zoom lens attached and an extra lens and flashgun, all well protected inside by the 'RIB' structural protection and 'aeriform' foam dividers. The bag can be worn resting on the torso or more fashionably on the back and swung round to the front, and it can be opened easily with the dual zip. On the shoulder strap is a small pocket suitable for a mobile phone.

As is the case with all Kata's current range, the LighTri is made from a high-quality and lightweight non-rip fabric. It can be further customised with Kata's EPH system for extra storage but, given the nature of this bag, I found it best used to store a basic level of kit. The straps and back of the bag are well cushioned and comfortable, which meant I did not need to use the additional strap for extra support. A rain cover is included. There are larger versions of the LighTri available for heavier cameras, but this type of bag suits a lighter load. For a lightweight set-up and quick access, the LighTri 312 DL is an excellent option. **Tim Coleman**

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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Sony Expert Class 10 SD memory card 8GB £36

For more information visit www.sony.co.uk

WE ARE continually seeing manufacturers develop speedier memory cards to cope with the data-hungry shooting modes of cameras. To enjoy faster processing of large AVCD HD videos, high-resolution image files and upload times, a high-speed card is important. Sony announces its fastest speed Class 10 Expert line of memory cards, with high-capacity 8GB, 16GB and 32GB versions in the range, with the 8GB version on test here.

Maximum read/write speeds are quoted at up to 22MB/s. However, 1GB of data regularly took a minute to write to the card, which means that average transfer speeds are nearer 17MB/s. Using a standard Class 4 card, rated at 15MB/s, transfer speeds were nearly double. For a card of this capacity and speed, the price is pretty standard. The Expert SD cards come with a free File Rescue software download for recovery of deleted or damaged photos and a five-year warranty. **Tim Coleman**



Amateur Photographer
A high-speed and high-capacity memory card, expanding the Sony range
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Epson Stylus Photo R3000

Epson's latest A3+ printer brings style and functionality to large-scale home printing, with larger cartridges to keep the cost per print down.

AP 16 April

Fujifilm FinePix X100

Fujifilm's new high-end compact camera features an impressive 12-million-pixel APS-C sensor.

AP 23 April

Nikon Speedlight SB-700

We test a mid-range flashgun with a GN of 28m @ ISO 100, wireless control and three illumination patterns.

AP 23 April

Canon IXUS 220 HS

The latest IXUS with 5x 200mm zoom and Digid 4 processor costs less than £200.

AP 30 April

Samsung NX11

The update of the SLR-style, APS-C compact system camera with iFunction lenses gets a full AP test.

AP 7 May

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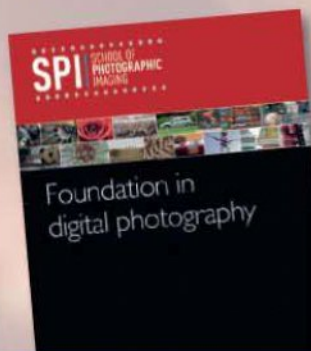
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Canon EOS 1100D

Almost three years on from its release, Canon has updated its entry-level DSLR with HD video, an improved sensor and greater ISO range. We put the **EOS 1100D** to the test

Tim Coleman
Technical writer



IT SEEMS at odds with these hard times that new cameras are released more frequently than ever, with people seemingly having enough cash to splash out on new camera kit. One section of the camera market that is particularly busy and competitive is that of the entry-level DSLR. It is a surprise, then, that the last time we saw Canon announce an entry-level DSLR, the EOS 1000D, was almost three years ago in June 2008. In today's terms, we have waited a long time for its replacement.

The digital technology used in cameras has come a long way during the past three

years, not least in the development of imaging sensors, the introduction of HD video in stills cameras and improved low-light performance. It seems reasonable to expect the new EOS 1100D to outshine its predecessor on many fronts, given the gap between releases. The introduction of HD video and the extended sensitivity range of the new model are an indication that this might just be the case.

Today the 1100D faces stiff competition, perhaps more so than when its predecessor was introduced in 2008. Not only are there great cameras available in the form of the Nikon D3100 and Pentax K-r, but also a plethora of other options now exist, including the compact system camera. I look forward to finding out what it is about the 1100D that may entice the punters away from its competition. It will be interesting to see if Canon's new DSLR can handle the pressure.

AT A GLANCE

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- Street price £419 body only or £499 including kit lens

FEATURES

With improvements to image sensors during the past three years, it is likely that the 12.2-million-effective-pixel, APS-C-size sensor of the EOS 1100D has filtered its way down from the EOS 450D. The 450D occupies the next level up in the EOS range, although it has since been eclipsed by the newer EOS 550D with its improved 18-million-pixel sensor. What was good enough for an upper entry-level DSLR three years ago, it seems, is good enough for an entry-level DSLR now. This marks a two-million-pixel increase for the 1100D over the earlier EOS 1000D, which puts it on equal terms with the Pentax K-r but two million pixels shy of the Nikon D3100.

Like all EOS models, the 1100D records in both JPEG and CR2 raw format, and images measure 4272x2848 pixels at their highest resolution. The 14-bit Digic 4 processor, found in all other current Canon DSLRs, is an improvement over the last generation 12-bit processor found in the 1000D and should ensure fine colour reproduction. To process raw files, the camera comes with Canon's excellent Digital Photo Professional software.

A main difference during these three years is the now common presence in DSLRs of HD video. The 1100D brings this feature to a Canon entry-level model, with 720p recording at 30fps or 25fps. This is one of the most significant

improvements over the 1000D and is not a feature of the EOS 450D's sensor. Another step forward is an increased sensitivity range, rising by 2EV to ISO 100–6400 with no expanded setting. The new processor should go some way to help produce images with low levels of noise.

New to the EOS range and found in both the 600D and 1100D is an in-camera shooting guide that is represented by one-line descriptions of a function when it is selected in the quick menu. This is used in the creative auto mode, too, and its language is nice and simple as it is aimed at the beginner. For example, opening up the aperture is described as 'background blur', and users are advised that ISO 400 is for 'under cloudy skies and for bright indoor scenes'.

The frame rate remains the same as before, with the 1100D offering 3fps in JPEG format, but the burst now lasts roughly 30% longer, giving up to 820 frames. Up to five raw files can be recorded at 2fps.

At the core of the 1100D is a nine-point AF system and 63-area iFCL metering system. These have both filtered down from higher specified Canon EOS models. Overall, the 1100D is solid at the core and has been kept simple, offering a good mix of scene modes and basic manual exposure modes.

7/10

BUILD AND HANDLING

Straight out of the box, the EOS 1100D has a distinctly entry-level feel. It is lightweight and made from what feels like a tough but low-density plastic, to keep costs down. Canon has done away with the textured handgrip of the EOS 1000D, and given the 1100D a shiny and smooth plastic finish all over. It remains a compact DSLR at 130x78x100mm and is just about the same size as its direct competition, although a shade larger than its predecessor. At 495g, it is a little heavier

FEATURES IN USE COMPATIBILITY WITH EF AND EF-S LENSES

WHEN buying a DSLR body from a well-established manufacturer such as Canon, one is investing into a whole existing system. The label 'entry-level' is truly apt for the EOS 1100D, as it is compatible with the entire EOS range of EF and EF-S lenses, as well as Canon flashguns.

There are more than 60 lenses available in the company's EF and EF-S range, including telephoto zooms and standard fixed-focal-length options, to cover a variety of needs. Some lenses are very reasonably priced, particularly in the EF range. Full control is maintained when using any of these lenses with the EOS 1100D.



than the 1000D, too, but slightly lighter than other similar DSLRs on the market.

A pronounced handgrip helps the 1100D sit comfortably in the hand. Each button is large, labelled clearly, and good for beginners and those with big fingers. Most of the key functions have a designated button on the back of the body, all within thumb's reach. These include ISO, white balance and drive mode. Three key buttons – quick menu, live view and exposure compensation – are handily placed at the top right of the screen, and these also double up as other functions. All the important manual controls are given a prime spot on the body, which should encourage the user to 'discover' them.

A shooting rate of 3fps helps to capture high-speed scenes, such as the erratic movement of these birds

The quick menu button gives access to the key controls without having to trawl through the main menu. While in this menu, the shooting guide appears every time a new setting is selected to advise the user what it is for. This provides a second way of accessing the key controls and is easily navigated.

A shooting mode dial on the top accesses the usual exposure modes as well as a handful of standard scene modes, such as portrait, landscape and sports. These modes automatically set the exposure to achieve the best results, as does creative auto and the A-DEP option for automatic depth of field. Video shooting can also be found on the dial.

Canon EOS cameras have had an easily





navigated menu system for a while now, and current EOS users will be right at home here. As with the 60D and new 600D, the 1100D has a handy image-rating system in place: when images are imported to a computer, the star rating helps to organise files.

Instead of in-camera stabilisation, the 1100D relies on the 18-55mm f/3.5-5.6 IS II kit lens. Another 18-55mm kit lens is available without stabilisation, but this restricts usable shutter speeds. With a steady hand, the 4EV stabilisation allows shutter speeds of around 1/10sec for sharp images.

The pop-up flash has a guide number of 9.2m @ ISO 100. For greater flash control and output, the 1100D is compatible with all Canon EF flashguns, which are connected via the hotshoe.

Those considering replacing their 1000D with this updated model should note that their current batteries will not work with the 1100D. It has a new battery type, which Canon claims will give 700 exposures on a full charge.

The company is making no bones about the 1100D's target entry-level audience – the camera is small, lightweight, easily navigated and feels like a budget-price model.

7/10

WHITE BALANCE AND COLOUR

Like most of the key controls, white balance can be accessed directly on the back of the

camera body. As well as auto, there are six presets and a custom option, which works by taking information from a photo file (preferably with a grey card in the frame) and setting the appropriate colour temperature.

In the EOS 1000D the picture modes have a dedicated button on the body, but on the EOS 1100D they are accessed via the quick or main menu. There is much fun to be had taking pictures using these different settings – such as monochrome, portrait and neutral – and then fine-tuning the effects ± 3 for saturation, colour tone, sharpness and contrast. As well as the six presets, there are three custom spaces for the user to create their own colour setting. I created a high-contrast black & white setting, a low-contrast and low-sharpness sepia setting for

This overcast scene is served well by some of the picture modes, particularly monochrome, and even the portrait and landscape modes boost the saturation a little

The crispness of detail captured by the kit lens in close-range subjects is impressive

a dated look, and a punchy and vivid setting. As JPEG image processing can be slightly soft, I found it worth boosting the sharpness of my well-used colour modes a little. There is no in-camera option to adjust the colour post-capture.

In its standard mode, the colours demonstrate a strong, subtle and natural tone. There is an option to suit every taste in the picture modes, but not too many to baffle the photographer. Overall, I am happy with the colours produced by the 1100D.

I used the camera across various types of lighting. The auto white balance does a good job in overcast light and in sunny conditions, producing almost neutral results. The custom setting is even closer to neutral, while the white balance



presets give warmer results. I found the auto white balance offers a pleasing compromise. When shooting outdoors at night and in tungsten light, it is advisable to use the appropriate white balance preset or take a custom reading because the camera does little to take away the yellow hue.

8/10

METERING

Metering is one of the few controls that does not have a dedicated button on the camera body; instead, it is accessed by the quick or main menu. Its 63-area, iFCL colour-sensitive metering system is the same one used in the EOS 7D, which is impressive given the level of the EOS 1100D. The 63-area metering covers the entire frame and areas can be individually selected in the partial metering setting. Centrewighted metering is also available.

Taking a series of images while each time tilting the camera up from the ground to the sky showed a gradual change in exposure for highlights, midtones and shadows. This shows that the 1100D is not easily thrown by large bright or dark areas.

9/10

NOISE, RESOLUTION AND SENSITIVITY

Under the controlled lighting of our studio, the EOS 1100D is able to resolve a fine level of detail, right the way through its entire sensitivity range. Raw files reach 24 and JPEGs reach 22 on our resolution charts at ISO 100 and around 20 at ISO 6400, the latter being particularly impressive. Combine this with the improved resolution of 12.2 million pixels and the 1100D should comfortably give good-quality A3 prints without interpolation.

Luminance noise is well controlled and not too distracting at any point. It is at higher sensitivities and in shadow areas that it is most apparent, but images are very usable even at ISO 1600. The biggest increase in noise levels is at the maximum sensitivity of ISO 6400. Given its particularly strong performance when it comes to noise, combined with a good sensitivity range, the EOS 1100D offers high-quality handheld and flash-free photography, even in low light.

28/30

AUTOFOCUS

The nine-point AF system of the EOS 1100D has been used well in other EOS models higher up in Canon's range and marks an improvement over the seven-point system of the EOS 1000D. Also, it has wider coverage and a more sensitive cross-type central point.

The AF button on the body gives access to three AF modes: one-shot, AI servo or AI focus. The first is for static subjects, the second for moving objects and the third switches automatically between the two when the camera detects movement. When shooting street

Facts & figures

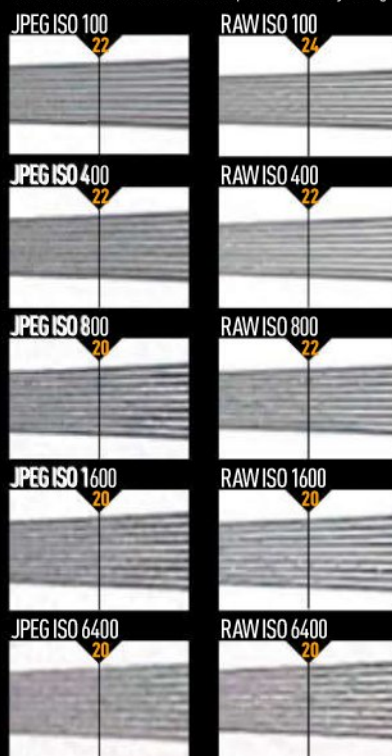


Street price	£419.99 (body only)
Sensor	12.2-million-effective-pixel CMOS sensor
Output size	4272x2848 pixels
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-6400
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and creative auto
Metering system	63-zone evaluative metering (linked to all AF points), centrewighted, and partial (10%)
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting
White balance bracket	Yes, over 3 images
Drive mode	3fps for 830 JPEG files or 2fps for 5 raw images (approx)
LCD	2.7in LCD with 230,000 dots
Viewfinder type	Pentamirror
Field of view	Approx 95%
Dioptr adjustment	-2.5 to +0.5 dioptr, 21mm eye point
Focusing modes	Manual, AI focus, one-shot, AI servo
AF points	9 (with centre-cross sensor) individually selectable points, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes - GN 9.2m @ ISO 100
Video	1280x720-pixel (at 30fps or 25fps) MOV files
External mic	No
Memory card	SD, SDHC or SDXC
Power	Rechargeable Li-Ion LP-E10 battery
Connectivity	USB 2.0 Hi-Speed
Weight	495g including battery and card/s
Dimensions	129.9x99.7x77.9mm

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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Canon 18-55mm f/3.5-5.6 IS lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At ISO 1600, the level of distracting luminance noise, even in colour images, is impressively low



FOCAL POINTS

Viewfinder

The bright viewfinder has 95% coverage and a magnification factor of 0.8x. Dioptre adjustment ranges from -2.5 to +0.5

Live view

Live view is activated by this button. Once in this mode, the same button acts as the video record

Quick menu

With all the key exposure controls available through this menu, this is a key button and well placed within thumb's reach

Memory card

The memory card slot is now found in the battery compartment on the bottom of the camera, and is compatible with SD, SDHC and SDXC cards

Camera shown actual size

Eye-Fi memory card

Like all recent EOS models, the 1100D is compatible with Eye-Fi memory cards, which enable users to upload images and videos wirelessly.

Rate your files

Image files can be given a star rating of between one and five. This helps no end with organisation once files have been loaded onto the computer.

Flash compatibility

The hotshoe enables use of EX-series Speedlite flashguns, with E-TTL II wireless multi-flash support.

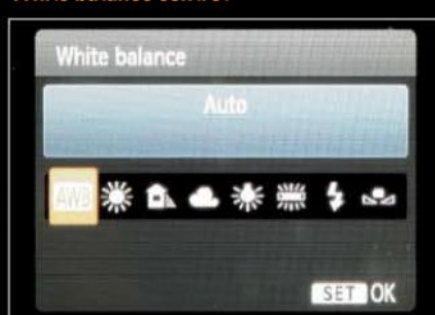
Bracketing

Both autoexposure and white balance can be bracketed over three shots. Autoexposure is available at ± 3 and white balance in three levels of colour temperature.

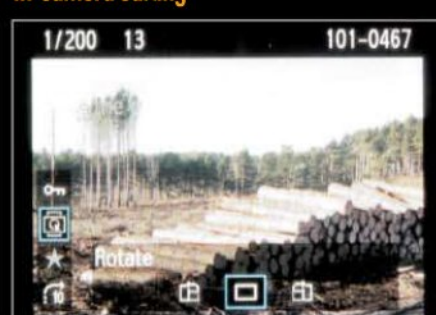
Creative auto



White balance control



In-camera editing





Standard monochrome colour mode produces pleasing results, but for creative images there are three slots for user-defined versions



High-contrast sharpness, b&w



Low-contrast sharpness, sepia

scenes, I mostly stuck to the automatic AI focus mode to ensure I was ready for any candid moments.

I found the phase-detection AF responsive, even in low-contrast light. However, the contrast-detection AF in live view is slow, taking a good second to hunt back and forth to find the focal point. This makes live view unsuitable for any high-speed shooting, although it is helpful in other circumstances. Quick AF offers an alternative method for focusing while in live view. In this mode the mirror flips down momentarily to allow phase-detection AF to kick in. However, this is still not as quick as shooting via the viewfinder.

7/10

LCD, VIEWFINDER, LIVE VIEW AND VIDEO

A screen size of 2.7in on the EOS 1100D marks an increase in size over the EOS 1000D's 2.5in screen, although the resolution remains the same at 230,000 dots. Three years ago, this screen would have been well regarded, but by today's standards the combination of size and resolution is disappointing. A viewing angle of 170° offers good visibility and the screen is bright enough to view in all but the brightest of situations.

To use the optical viewfinder clearly, the automatic LCD screen display can be turned off by pressing the display button. The optical viewfinder is pleasingly bright, and gives a 95% field of view. I found myself using it much more than live view, a designated button for which is conveniently placed and

locks the mirror up when activated.

Cameras available at the time of the 1100D's launch generally did not offer HD video. The 1100D therefore offers a big step forward for the entry-level EOS system, as 720p HD video is now available at 30fps and 25fps. It is accessed via the shooting dial on the top of the body, and when video mode is selected the live view button is used to record. Video quality is good, and there is a maximum clip length of 17 minutes, which is good at this level. A HDMI port enables viewing on HD televisions.

7/10

DYNAMIC RANGE

The measured dynamic range of the EOS 1100D according to DxO (www.dxomark.com) is 11EV, which is respectable for a camera at this level. It is a tiny improvement over the EOS 1000D and on a par with the Nikon D3100, although the Pentax K-r has a range that is greater by 1.5EV.

In real-world settings, the 11EV dynamic range gives a good range of tone and, as with other similar models, there is plenty of detail that can be extracted from dark shadow areas, particularly in raw files. In light of this, it is better to meter for just before the highlights burn out and then boost shadow areas. The auto lighting optimiser, which can be found in the main menu, boosts the extreme ends of the dynamic range and has three levels of strength.

8/10

Competition



Nikon D3100

TESTED AP 30 OCTOBER 2010



Pentax K-r

TESTED AP 29 JANUARY 2011

CANON'S EOS 1100D follows the release of a fine couple of entry-level DSLRs. The Nikon D3100 boasts 1080p HD video, a 14.2-million-pixel sensor and a very helpful in-camera shooting guide. The Pentax K-r is that company's similarly priced option. In its favour is 6fps shooting and a maximum sensitivity of ISO 25,600. Both models feature a 3in LCD screen, with the K-r offering an impressive 921,000 dots. All three cameras are similarly sized, but the K-r is a little heavier than the other two.

For an even more lightweight option, compact system cameras offer a fine alternative to a DSLR. Considering that models like the Samsung NX11 also feature APS-C-sized sensors, the choice is not an easy one to make.

Verdict

THREE years is a long time to wait and in some respects it is easy to feel a little disappointed with what, on the surface, could be deemed minor improvements. However, many of the changes to the core of Canon's EOS 1100D have trickled down from old and current-generation, higher level EOS models, such as the imaging sensor, 63-area iFCL metering and nine-point AF system. This is testament to the progress Canon has made during the past three years.

The 1100D does not have the best build quality when compared to its direct competition, but what it does offer is impressive image quality, particularly with regard to low noise levels at high sensitivities. I appreciated its simplicity of use and image quality, which should both help to nurture the beginner and enthuse them with good results, while its picture modes encourage the creation of a personal style.

We do not know how much the 1100D will drop in price, but as it is currently set I would have to say there are better cameras out there. Nonetheless, the camera has been clearly positioned as a good starting point for DSLR photography, and it satisfies where it matters most, in image quality.

Amateur Photographer	1	2	3	4	5	6	7	8	9	10
FEATURES	7/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	9/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	7/10									

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AskAP

Let the AP team answer your photographic queries



BORDER EFFECTS

Q A friend recently showed me an inkjet print with an edge border that looks like it has been painted on, a little like the 'liquid light' emulsions that I used to paint onto card and paper when I did traditional darkroom printing. He said this border effect was a plug-in for Photoshop, but didn't tell me which one. Do you know how I could achieve such an effect digitally? **Ali Scott**

A There are software plug-ins for Photoshop that offer this, and other, border effects. These can be used either to subtly enhance the presentation of your photography – or completely ruin it with over-the-top tacky effects!

However, the liquid emulsion effect that you describe can be generated without a plug-in. All you need is a black pen, some paper, a flatbed scanner and some software like Photoshop.

Draw a rough square that is filled entirely with black. A sheet of white paper is fine for this, although you can

experiment with a tissue or napkin.

Scan this, open it in Photoshop and bring it across as a new layer into the same document as the image you are working on.

Make sure the layer with the black shape is on top and change its blending mode to Lighten. This will let the image beneath show through where it is black and stay white where it is not.

As I say, border effects need to be chosen carefully to suit the subject matter, but this one looks particularly good with black & white fine-art photography. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

f/AQ

How to trigger flash wirelessly

If there is one thing guaranteed to make studio life complicated, it's wires trailing everywhere. I once caused a flash head to fall over by accidentally tugging on a sync lead, and it cost a lot of money to replace. Since then I've been a keen advocate of wireless flash.

Wireless flash-triggering devices fall into two categories: infrared and radio-frequency. Infrared (IR) triggers are the more affordable of the two and operate by flashing like a conventional flashgun – except in the invisible infrared part of the light spectrum so as not to affect the photograph. You'll need compatible flash units that look for the infrared pulse with their built-in slave units, but virtually any studio flash you buy today does this. Kenro's IR flash trigger (www.kenro.co.uk) is good value, costing around £35. Where IR triggers fail is when they are used for long distances or outside, as bright daylight can decrease the slave cell's sensitivity to the triggering pulse. In this case, radio-frequency triggers are a better bet.

In radio-frequency triggers, a small unit sits in the camera's hotshoe and sends out a pulse when the shutter is tripped, as it does with IR flash triggers. However, in a radio-frequency trigger the pulse is a radio-wave signal and it is sent to a receiver connected to the flashes (you may only need one receiver even in a multi-flash set-up as the other heads will fire off their slave cells when the triggered light fires). Radio-frequency triggers can operate over huge distances and are unaffected by other lighting. They usually offer different frequencies, so different transmitters and receivers can be used on different cameras and lights without interference.

Every big-name lighting producer offers a radio-trigger system, although if you have lights by different manufacturers a third-party solution might be more suitable. Pocket Wizard (www.pocketwizard.com) offers various models, which can be converted to trigger cameras as well as lights. Elinchrom's Skyport system (www.theflashcentre.com), while bespoke, can also be supplemented by a universal receiver for other lighting systems. Also consider the Seculine Twinlink T2D kit (www.intro2020.co.uk) that costs around £125. **Ian Farrell**

DIFFRACTION EFFECTS

Q I read with interest Helen Hunter's query regarding lack of sharpness at small aperture values (*Ask AP*, AP 15 January). You quite rightly say it could be due to camera shake at long shutter speeds. Using a tripod, a remote control and mirror lock will all help reduce in-camera vibrations, too.

However, is Helen asking about diffraction effects at small aperture settings? These effects, it appears, start to come into play with most lenses at around $f/11$ to $f/16$. Comparing two photographs taken at $f/32$ and $f/8$ with my Canon EOS 40D under otherwise identical conditions (with the camera on a tripod and fired with a remote release and mirror lock), there is a remarkable difference in sharpness. The $f/8$ exposure is far superior to the $f/32$, which shows reduced sharpness, degraded whites and an overall lowering in contrast. **John Edmundson**

A Thanks, John. You are quite right in saying that this is most definitely a factor in image sharpness. I see the same effect you describe in my Nikon, Hasselblad and Leica lenses. Indeed, when maximising sharpness in landscapes, it's always better to shoot at $f/11$ – $f/16$ and use hyperfocal focusing to ensure front-to-back sharpness than it is to stop down all the way to the smallest aperture of your lens and lazily let AF focus on the horizon. **Ian Farrell**

TRIPOD CHOICE

Q I recently decided to invest in the superb Canon EOS 7D to go with my Canon EF 24–105mm $f/4$ L lens, which I previously used with my old EOS 400D. The problem now is my tripod. I have been using an excellent Manfrotto entry-level lightweight model, but my new camera and lens are simply too heavy.

I enjoy landscape and travel photography

and I'm situated within striking distance of the Lakes and the Yorkshire Dales, regularly walking at weekends. Can you recommend a tripod that is light yet strong enough to do the job and won't give me a hernia, and can be transported easily enough in a suitcase? I'm happy to pay a bit extra for the right model.

Alan Madeloso

A If weight is a priority, look for a carbon-fibre tripod. It's a much lighter material than aluminium and just as strong. It doesn't come cheap, though, so invest in something that will last a few years and give you better value for money.

All the major tripod manufacturers have carbon-fibre models in their ranges, and the maximum weight for a set of legs and a particular head is listed in the specification. Your Canon EOS 7D weighs 820g and the 24–105mm $f/4$ lens a further 670g, but you'll need to add the weight of the head to that to calculate the total load the legs will need to support. Allow yourself some leeway in case you want to buy a heavier lens. Try a Giottos MTL8361B (around £170) or Manfrotto 190CXPRO4 (around £214).

As you are going to travel with the tripod, you may want to consider a ball-and-socket head, as opposed to a pan-and-tilt model. Ball-and-socket heads are sometimes lighter, and always smaller, meaning they will fit in your case more easily. Do make sure it can handle the weight of the camera and lens positioned vertically, though, as heads of a lower weight specification struggle with this. Have a look at the Giottos MH1300–652 Series II ball head (around £75) and Manfrotto's 498RC2 Midi ball head (around £92). You can also look at Manfrotto's tripod and head configurator at www.manfrotto.com.

The most important thing when buying a tripod like this is to try your camera on it before you part with your money. **Ian Farrell**

In next week's AP

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FROM THE AP FORUM

A stitch in time...

Rupert49 asks Why should I go to all the trouble of taking multiple images and spending time stitching them together in Photoshop to make a panorama, when surely it would be quicker and easier to produce the same result by taking one carefully composed shot with my Canon EF 16–35mm $f/2.8$ L II USM lens and cropping it?

Roy5051 replies That would work if you had a camera with a large-enough sensor, to allow for the bits that you were throwing away. To do this with a camera of, say, 10 million pixels, you would be throwing away around

five million pixels, and be left with a picture with a lower resolution (at normal printing sizes). By using the same 10-million-pixel camera to take three overlapping pictures, then stitching them together, you retain the resolution of the camera and can print the picture much larger.

LargeFormat replies The widest [angle of view] you would get with your Canon EF 16–35mm $f/2.8$ L II USM lens is about 110° , whereas a stitched panorama could be up to 360° . Also, there is quite a lot of distortion at the two short edges that might be considered objectionable and could be avoided in a stitched panorama.

Rupert49 replies I appreciate your comments. According to Canon, my 16–35mm $f/2.8$ lens only covers 98° horizontal at its widest focal length. Once this weather clears up a bit I'll have to give the stitch thing a go – nothing ventured, nothing gained.

AP buyers' guide...

Flash heads

With so many studio flash heads available, it's easy to become confused as to what to buy.

Richard Sibley guides you through what is on offer

WHEN photographers buy their first studio flash heads, they find that most of the heads come in a studio kit. Usually, these comprise two heads, two lighting stands and any number of accessories. However, more attention is often paid to what is included in the kit as a whole, rather than the specific properties of the flash head, which is the most vital element.

The following is a guide to the flash heads that are available, whether individually or as part of a kit. This guide will help mark out any differences between each head and also explain the terminology, making it easier to decide which head and system is right for you.

INTERFIT EX150 MK II £200 (for two-head kit)

www.interfitphotographic.com

Although the EX150 Mark II head is only 150W/s, it should be fine for still-life photography and head-and-shoulders portraiture. It features a slave cell, audio recharge beep and a proportional modelling lamp. Interfit produces two different softboxes, an Octobox, snoot and beauty dish for its EX and EXD heads. The accessory fitting is very similar to the Elinchrom fitting, so it is possible to use these products, too. One issue is that when using grids, gels and snoots, the modelling lamp needs to be turned off to prevent overheating. Overall, though, this is a good-value head.

LENCARTA SMARTFLASH 200 £143

www.lencarta.com

Lencarta's entry-level flash head is well specified given its price. Particularly impressive is the 1/1800sec flash duration, which should freeze fast-moving subjects. The maximum power output is 200W/s, and the 4 f-stop power range is controlled using a stepless dial. The head capacitors are fully recharged in around one second. In terms of build quality, the SmartFlash 200 is well designed and built, and uses a Bowens S-fit bayonet so there's a wealth of reflectors and accessories available for it.

INTERFIT VENUS 300W £127

www.interfitphotographic.com

In terms of its features, the Interfit Venus 300W is very similar to the EX150 Mark II head (see below left), with stepless power adjustment, user-changeable flash tubes and a built-in slave cell. However, it uses a different accessory mount – the S-type mount. This is very common and is used primarily by Bowens, which means that a range of different reflectors and softboxes is available. What stands out is the slim design of the head, which makes it easy to pack away when travelling. A 150W/s version is also available.

PRO LINE APOLLO X-300 £167

www.prolinestudio.co.uk

Small and powerful, especially given its price, the Proline Apollo X-300 is an affordable entry-level flash head. With a 4 f-stop power range and 1/1000sec flash duration, it is on a par with other similar models. However, it has an extremely slow 3.6sec flash recycle time, so it may be frustrating when shooting some subjects, particularly if trying to create a rhythm when taking portraits. The modelling lamp is also quite dim at only 50W, but the head does feature a built-in slave cell for remote triggering. Despite its power and value for money, better options are available.



LASTOLITE LUMEN8 400W £250www.lastolite.co.uk

Better known for its studio reflectors and backgrounds, Lastolite's Lumen8 studio flash heads come in 200W/s (£210) and 400W/s versions. Both heads are well made, with a large handle, strong metal casing and rear plastic control panel. The 400 version has an impressive 6 f-stop power control, which is adjustable in 1/10 steps, and a fast flash duration of 1/1700sec. Like other lights in its price bracket, it is compatible with Bowens S-series reflectors, making it easy to upgrade. With a proportional modelling light, slave cell and 'ready' beep, the head is a good value, and powerful, home studio flash head.

LENCARTA ELITEPRO 600 £276www.lencarta.com

Lencarta has caused a stir in the entry-level studio flash market with well-specified and well-built flash heads. The ElitePro 600 costs a fraction of other 600W/s heads, but it does lack a few of the more advanced features. However, as an entry-level model, the 5 f-stop power control, 1/1000sec flash duration and slave cell should be ample. The 2sec recycle time is a little slow, but not too frustrating. A good flash head for those who want power on a budget.

BOWENS GEMINI 200 £215www.bowens.co.uk

At the bottom of Bowens' range are the Gemini 200 and 400 (£267). As entry-level models, each has a sturdy build and a range of basic features, including a proportional modelling light, slave cell and recharge beep. The 200W/s version is powerful enough for a home studio and, combined with the Bowens Travelpak battery (from £159), can also be used outside. A huge range of suitable softboxes and reflector dishes is available.

INTERFIT STELLAR X 300W £220www.interfitphotographic.com

At the top of Interfit's flash head range sits the Stellar series, which comes in 150W/s (£180), 300W/s, 600W/s (£270) and 1,000W/s (£320) versions. The heads have some nice touches, such as tough aluminium bodies to help disperse heat and large handles on the rear to position and carry the head. To prevent overheating, the lights have improved air flow around the capacitors and a thermal cut-out device. The Stellar series uses an S-type bayonet reflector fitting. Given its power output, the 1,000W/s version is good value for money.

ELINCHROM D-LITE IT 2 £191www.theflashcentre.com

Elinchrom's D-Lite heads are one of the best options for those buying their first studio flash kit. The heads themselves are small but, at 200W/s and 400W/s (D-Lite it 4: £227), they are powerful enough for a home studio. As well as the standard features, such as a cooling fan, the D-Lite heads feature an intelligent slave cell, which allows it to sync with hotshoe flashguns by ignoring pre-flashes. Also built in is an Elinchrom Skyport four-channel radio frequency trigger, that when combined with the Elinchrom Skyport Speed Transmitter (included with D-Lite kits or separately for £78) allows the heads to be triggered wirelessly.



BOWENS GEMINI CLASSIC 250C £399 (RRP)

www.bowens.co.uk

Bowens' Classic range of heads is available in 250W/s and 500W/s (£357) versions. Both have the basic features of the standard Gemini heads, including an input for a Bowens Travelpak. In addition, they offer more control over the modelling light, with the ability to set it to any level required, including 100%, off and proportional options. The Bowens Pulsar Receiver Card (£76) can be plugged into the side of the 250C and 500C to allow remote triggering from the Bowens Pulsar Radio Transceiver (£140) or a compatible PocketWizard radio trigger.



ELINCHROM BXRi 250 £299

www.theflashcentre.com

Those looking for professional features in a small compact flash head should consider the Elinchrom BXRi series. There are two heads in the range: 250W/s and 500W/s (£359) versions. Featuring a rubberised handle and solid plastic case, the heads are easy to position. Like the company's D-Lite range, the BXRi heads have intelligent slave cells to detect any pre-flashes. However, the best feature is the Skyport, which allows the heads to be controlled remotely via the Elinchrom Skyport Speed Transmitter. This device slides onto a camera's hotshoe and not only triggers the heads, but also allows the power output of individual, or groups of heads, to be adjusted remotely.



ELEMENTAL TRINITY 600W £296

www.studio-flash.com

Elemental's Trinity range has four different powered heads, including 400W/s (£245), 800W/s (£347), 1,000W/s (£398) and the 600W/s version featured here. The head makes use of Bowens S bayonet-fit reflector dishes, making it a good option if you plan to upgrade in the future, or are looking to expand an existing flash kit. The modelling lamp is a powerful 150W, and the flash output has a 6 f-stop range that can be digitally controlled in 1/10 steps. With 600W/s of power and a powerful modelling light, the head has a cooling fan to prevent it from overheating. Although the flash duration is a fairly slow 1/800sec, it should still be fast enough for most enthusiast photographers doing still-life work and portraiture.



BOWENS GEMINI 500R £393

www.bowens.co.uk

The next step up from Bowens' Classic range is the R series, which comprises 250W/s (£350) and 500W/s heads. They have the same features as the lower series, but introduce the ability to control the flash heads via an optional infrared remote control (£55). Different lights can be set to one of eight different channels, and the remote can be used to adjust the brightness of both the flash and modelling lights from up to 7m away. Rather than a stepless power control dial, the heads have 1-stop and 1/10-stop control dials with a bright LCD power readout.

BOWENS GEMINI 750 PRO £580www.bowens.co.uk

With all the features of the Gemini R series (see below left), plus faster flash durations as short as 1/2400sec, the Gemini Pro series sits at the top of the Bowens monolight range. The heads come in four different power strengths, including 500W/s (£505), 750W/s, 1,000W/s (£650) and an impressive 1,500W/s (£825). The lights are compatible with the Gemini IR Remote Control, as well as Bowens' Pulsar radio trigger system and Travelpak, making them a great system for the professional when working in and out of a studio.

**ELINCHROM STYLE 1200RX**

£707

www.theflashcentre.com

At the very top of Elinchrom's Style RX range is this powerful 1,200W/s monobloc head. The head shares the same advanced features as the less powerful Style 600RX (see below left), but it is larger and utilises two fans to keep it cool. The more powerful head also requires a longer recycling time – nearly twice as long, in fact – taking 1.5secs to fully recharge. It also has a longer flash duration of 1/1450sec. However, like most flash heads, decreasing the power output can improve recycling times and flash durations.

**ELINCHROM STYLE 600RX** £527www.theflashcentre.com

The RX brand is Elinchrom's range of professional monobloc flash heads. Available in 300W/s (£467), 600W/s and 1,200W/s, these compact heads are built to a high standard with features to meet the demands of professional photographers. The 600RX head has an impressive 1/2050sec flash duration and a recycle time of just 0.8secs for full power. The Skyport remote system can be used with the Skyport RX USB set (£215), which allows RX heads to be controlled via a computer. Simply plug the transceiver into your computer and use the software to control the power output and modelling lights of all compatible Elinchrom flash heads. Advanced features include delayed flash firing and strobing effects.

**PROFOTO D1 500 AIR** £936www.profoto.com/uk

Tough, powerful and with a compact design, the Profoto D1 Air range is aimed squarely at the professional market. Available in 250W/s (£834), 500W/s and 1,000W/s (£1,284), each head features very neat touches, such as the power capable fitting diagonally to the bottom of the light, making it easy to position the head without the cable getting in the way or falling out. For precise control, the D1 500 Air has a huge 7 f-stop power range. The heads have built-in diffusion and reflector dishes that can be moved to a number of different positions, widening or narrowing the path of the light. Each head also has an advanced cooling system, designed to enable around 1,000 flashes per hour without the light overheating. However, it is the Air wireless control system that is the most impressive. It enables full wireless remote control of each head, or of a particular group of heads. They can even be controlled via computer using Profoto Studio 3 software and a Profoto Air USB remote.

SPECIFICATIONS EXPLAINED

POWER OUTPUT

Measured in Watt seconds (Ws), this is one of the most important considerations. It dictates how bright the light from the flash is.

FLASH DURATION

The length of the flash burst. The faster the burst, the more likely it is that the subject will be completely frozen. A fast flash duration isn't too important for portraiture and still-life photography, but it is *vital* when shooting high-speed photographs.

RECYCLE TIME

The length of time it takes to fill the capacitors before the flash can be fired again. The given figure is for the maximum output setting. This is important if you wish to take a very quick series of images, and for helping to set a rhythm when taking portraits.

POWER CONTROL

Very simply, how the flash output is set on the head. This will usually be in the form of a dial and will be stepped or

stepless. Stepped means the output can be altered at set intervals, such as full, $\frac{3}{4}$, $\frac{1}{2}$, and $\frac{1}{4}$ power, while stepless gives you free control to adjust the output to anything between minimum and maximum.

POWER RANGE

This is usually measured in f-stops and is the difference between minimum and maximum power output.

MODELLING

A modelling light is a continuous light usually located at the centre of the flash bulb. It allows you to see the effects of moving the light. A good head has proportional modelling, which links the power of the modelling light to the power of the flash. This means that if you are using more than one flash head, you can see the exact effect that increasing or decreasing the light has. For example, a proportional modelling light can act as a guide to show you exactly how much you need to adjust the power to reduce a shadow on one side of a face, without having to fire the flash and take an image.

FAN

Studio flashlights can get very hot, especially as the power output increases. A built-in fan helps keep them cool and should prevent the light overheating and suffering long-term damage. Less powerful lights don't necessarily require fans to keep them cool if the heads are well ventilated.

SLAVE CELL

A light-sensitive cell usually found on studio heads. When it detects a sudden change in light, such as a flash, it creates a tiny amount of electricity that is enough to trigger the flash head. Essentially, it allows you to set off many flash heads wirelessly by firing just a single flash.

SYNC VOLTAGE

Most modern studio heads have very low flash-sync voltages and are perfectly safe to use with current digital cameras. However, if your DSLR or studio flash head is an older model, check your camera's safe sync voltage to make sure the head's sync voltage will not damage the camera.

COLOUR TEMPERATURE

Measured in Kelvin, this is the colour of the flash output. Most try to replicate the colour temperature of a clear sky in the middle of day (around 5500-6000K). It is worth noting that on some heads the colour may change as the power decreases, and that there may also be a fractional change between shots.

BATTERY INPUT

While all 'monobloc' heads featured here are standalone and plug directly into the mains rather than an external power supply, some heads have a socket at the back for connection to a battery pack. This is important for outdoor shoots.

SIZE AND WEIGHT

A heavier head will require a more stable stand, but for location shoots the weight and size of the flash heads may also be a factor. Although not as powerful, smaller heads weigh less and will be far more portable.

	Max power	Power range	Power control	Flash duration	Recycle time	Modelling	Fan cooled	Slave cell	Colour temperature	Sync voltage	Size	Weight
Bowens Gemini 200	200Ws	5 f-stops	Stepless dial	1/1200sec	0.7secs	On, off, proportional	No	Yes	5,600K (±300K)	5V	170mm x 310mm x 130mm	2.1kg
Bowens Gemini Classic 250C	250Ws	5 f-stops	Stepless dial	1/1100sec	1sec	On, off, independent, proportional	No	Yes	5,600K (±300K)	5V	145mm x 370mm x 130mm	2.8kg
Bowens Gemini 500R	500Ws	5 f-stops	Stop and 1/10 dials	1/900sec	1.3secs	On, off, independent, proportional	No	Yes	5,600K (±300K)	5V	170mm x 380mm x 133mm	3.4kg
Bowens Gemini 750 Pro	750Ws	5 f-stops	1 stop and 1/10 dials	1/2300sec	1.5secs	On, off, independent, proportional	Yes	Yes	5,600K (±300K)	5V	170mm x 410mm x 133mm	4kg
Elemental Trinity 600W	600Ws	6 f-stops	1/10 buttons	1/800sec	1.2secs	On, off, independent, proportional	Yes	Yes	5,500K (±100K)	5V	380mm x 150mm x 130mm	2.9kg
Elinchrom D-Lite it 2	200Ws	5 f-stops	Digital buttons, 1/10 steps	1/1200sec	1.2secs	On, off, low, proportional	Yes	Yes	5,500K (±100K)	5V	260mm x 190mm x 140mm	1.3kg
Elinchrom BXRi 250	250Ws	5 f-stops	Digital buttons, 1/10 steps	1/2672secs	0.73secs	On, off, low, proportional	Yes	Yes	5,500K (±N/A)	5V	260mm x 190mm x 140mm	2.05kg
Elinchrom Style 600RX	600Ws	6 f-stops	Digital buttons, 1/10 steps	1/2050secs	1.13secs	On, off, independent, proportional	Yes	Yes	5,500K (±N/A)	5V	210mm x 140mm (diameter)	2.45kg
Elinchrom Style 1200RX	1,200Ws	6 f-stops	Digital buttons, 1/10 steps	1/1450secs	0.8secs	On, off, independent, proportional	Yes	Yes	5,500K (±N/A)	5V	300mm x 140mm (diameter)	3.45kg
Interfit EX150 Mark II	150Ws	4 f-stops	Dial, 1/10 steps	N/A	1.5secs	On, off, independent, proportional	No	Yes	5,500K (±N/A)	5V	280mm x 220mm x 140mm	1kg
Interfit Venus 300W	300Ws	4 f-stops	Dial, 1/10 steps	N/A	1.5secs	Off, proportional	No	Yes	5,600K (±300K)	5V	295mm x 215mm x 155mm	1.7kg
Interfit Stellar X 300W	300Ws	5 f-stops	Dial, 1/10 steps	N/A	1.5secs	Off, proportional	Yes	Yes	5,600K (±200K)	4.3V	450mm x 230mm x 140mm	2kg
Lastolite Lumen8 400W	400Ws	6 f-stops	Dial, 1/10 steps	1/1700sec	1.6secs	Off, proportional	No	Yes	5,600K (±100K)	4V	410mm x 182mm x 210mm	2.5kg
Lencarta ElitePro 600	600Ws	5 f-stops	Stepless dial	1/1000sec	2secs	On, off, proportional	Yes	Yes	5,200-5,500K	5V	315mm x 150mm x 135mm	2.9kg
Lencarta SmartFlash 200	200Ws	4 f-stops	Stepless dial	1/1800sec	1sec	On, off, proportional	Yes	Yes	5,200-5,500K	5V	278mm x 190mm x 190mm	1.8 kg
Profoto DI 500 Air	500Ws	7 f-stops	Digital buttons, 1 stop and 1/10 steps	1/2600-1/1000sec	0.95secs	On, off, proportional	Yes	Yes	5,500K (±250K)	5V	300mm x 130mm x 170mm	2.44kg
Pro Line Apollo 300	300Ws	4 f-stops	Stepless dial	1/1000sec	3.6secs	On, off, independent, proportional	Yes	Yes	5,500K (±N/A)	6EV	215mm x 100mm (diameter)	N/A

AP's guide to... Softboxes

Softboxes are one of the most commonly used light modifiers. **Richard Sibley** looks at the different types of softboxes available and how they can be used



ONE OF the basic ways you can modify the light from a studio flash head is to use a softbox. These self-assembly boxes are placed in front of a flash head and soften the light by bouncing it around the reflective surfaces inside the box before it is diffused through a white cloth at the front. The result is that shadows aren't as harsh and hotspots are reduced. Softboxes come in a number of shapes and sizes, and each one can produce a different effect.

WHY USE A SOFTBOX?

If you have ever taken a portrait in bright midday summer sun, you will have encountered hard light. It causes harsh shadows across the subject's face that can accentuate any wrinkles or pores.

On a bright but cloudy day, the sunlight is a lot softer as it is diffused naturally through the cloud. The flat light produced is much more flattering as the shadows aren't so hard. This type of light is therefore far kinder

when taking portraits because the soft light doesn't exaggerate flaws in a person's skin.

A softbox creates a similar effect to bright light on an overcast day. It softens the harsh light from the bare flashbulb by diffusing it through a slightly opaque cloth once. This spreads the light out more evenly, creating better light for portraits and more even light for uniformly lit backgrounds.

DIFFERENT SIZES

The size of the softbox is very important. Most of those included with studio flash kits are small or medium in size, and usually no larger than 66x66cm (about 26x26in). These are fine for small still-life subjects or head-and-shoulders portraits, but for bigger subjects and full-length shots you will need larger softboxes.

Softboxes are designed to be placed close to the subject. Generally, the closer the source of light is to the subject, the softer the light becomes, as the shadows produced

Above: Softboxes come in a variety of shapes and sizes

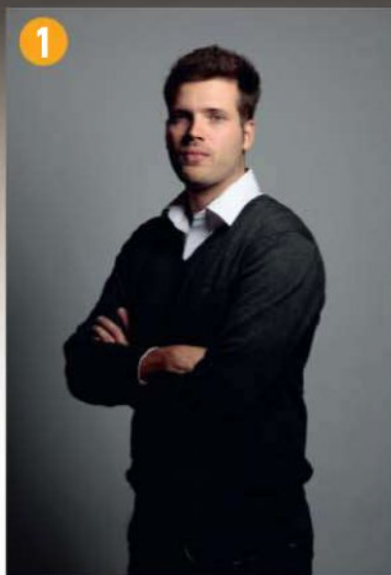
aren't as sharp. So, to light a subject evenly, the size of a softbox must be relative to the subject. If you plan to take full-length portraits, the softbox may need to be as large as 180x140cm (70x55in), although with careful lighting you can get away with smaller boxes.

1 WESCOTT 30X40CM (12X16IN) SOFTBOX

In this image (above right) a small 30x40cm softbox has been used. Placed close to the subject, it lights up only his head, with the light falling off quite dramatically towards the bottom of the image. The shadow on the background is quite dark and hard.

2 WESCOTT 90X120CM (36X48IN) SOFTBOX

The first thing you notice when using a larger 90x120cm softbox is that more light is thrown onto the background. The larger box



STRIP-LIGHT SOFTBOXES

A STRIP LIGHT is a particular type of softbox that, as its name suggests, creates a strip of light. Generally, a strip-light softbox is more than twice as long as it is wide. These lights are often used when taking full- or mid-length portraits to light the entire length of a subject very precisely, but without throwing light all over the rest of the scene as a standard softbox of the same length would. In image 5, a 30x160cm (12x63in) box was used and placed to the side and slightly in front of the subject, creating a very narrow strip of light that illuminates the length of his torso. Often strip lights are used in pairs, one either side of the subject, with a weaker softbox used to add some fill light on the front of the subject.

Strip-light softboxes are long, directional sources of light



The set-up



'Strip lights are often used when taking full- or mid-length portraits to light the entire length very precisely'

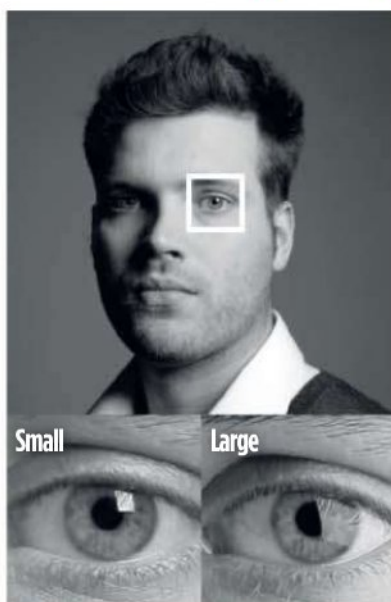
has also significantly softened the shadow and the light now covers a larger area, illuminating more of the subject.

3 WESCOTT 152CM (5FT) OCTABANK

This image uses an octagonal softbox measuring 152cm in diameter. It is around the same size as the 90x120cm softbox, producing a similar image. However, the catchlight in the subject's eye is now octagonal in shape. Often these so-called octoboxes are used because the catchlight is circular, rather than square, in the subject's eyes.

4 137X182CM (54X72IN) SOFTBOX

The 137x182cm softbox illuminates more of the subject evenly, and the background. The subject's shadow is softer than with the smaller softboxes. The catchlight created by the large box is also larger and softer. **AP**



Left: The size and shape of a softbox can greatly alter the look of the catchlight in a subject's eye. Here the smaller softbox creates a small, hard catchlight, whereas the larger box is softer and looks more like window light

MANUFACTURERS

BOWENS

Tel: 01255 422 807.

Web: www.bowens.co.uk

CREATIVE LIGHT

Tel: 0208 905 1507.

Web: www.profoto.com/uk/main

ELINCHROM

Tel: 0207 837 5649.

Web: www.theftashcentre.com

LASTOLITE

Tel: 01530 813 381.

Web: www.lastolite.com

WESCOTT

Tel: 01782 753 377.

Web: www.johnsons-photopia.co.uk

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CONTRACT ARSA BODY (SUPERB, STRAP (INSTRUCTIONS)		MINT BOXED £295.00
CONTRACT 167 MT BODY		MINT BOXED £160.00
CONTRACT 9 BODY		EXC+MINT £385.00
CONTRACT RX TACHO 280mm 2.8 SUPERS CONDITION		MINT £580.00
CONTRACT 1/5 TACHO 280mm 2.8		MINT £580.00
CONTRACT 35mm 2.8 DISTAGON 1/7		EXC+BOXED £125.00
CONTRACT 65mm 2.8 TESSAR PANCAKE		MINT: £175.00
CONTRACT 85mm 1.4 PLANAR M1		MINT: £485.00
CONTRACT 155mm 2.8 SONNAR M1		MINT: £245.00
CONTRACT 155mm 2.8 SONNAR 1/7 M1		MINT BOXED £225.00
CONTRACT MURTU 11 1/4 TELECONVERTER		NEW £245.00
CONTRACT BEHOLDING CASE FOR 167 BODY		MINT BOXED £45.00

Leica 'M', 'R' & Screw & Binocular

LEICA M TTL CHROME BODY	MINT/BOXED	\$975.00
LEICA M TTL BLACK BODY	MINT/BOXED	\$995.00
LEICA M6 TITANIUM BODY	MINT	\$965.00
LEICA M6 BODY CHROME	MINT/BOXED	\$985.00
LEICA M4+BLACK BODY	MINT	\$806.00
LEICA M4+BLACK BODY (REBELVED RE-PAINTED)	MINT	\$865.00
LEICA 111C BLACK 578kx (BELEIVED RE-PAINTED)	MINT	\$1,485.00
LEICA Hg & 50mm f5.5 SUMMITAR 4 CASE & FILTERS	MINT/CASED	\$995.00
LEICA Hg & 63mm	MINT/CASED	\$795.00
LEICA 5cm f5.5 COLL. LENS	MINT	\$245.00
LEICA MFT ZEISS 21mm f2.8 ZM BIOGON (SUPERB LENS)	MINT/BOXED AS NEW	\$865.00
LEICA 35mm f2.5 SUMMITAR M 6 BIT (LATEST)	MINT/BOXED AS NEW	\$995.00
LEICA 50mm f1.5 SUMMITAR	MINT	\$385.00
LEICA 35mm f2.5 SUMMITAR CHROME	MINT/BOXED AS NEW	\$995.00
LEICA 50mm f2.5 SUMMITAR M + METAL HOOD + CAP	MINT/BOXED AS NEW	\$1,075.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT	\$545.00
LEICA 135mm f4.5 HECTOR + HOOD & FINDER M	MINT	\$195.00
LEICA 203mm f4.5 ELMARIT M	MINT	\$485.00
LEICA 203mm f4.5 ELMARIT M	MINT/BOXED	\$295.00
LEICA 135mm f2.8 ELMARIT M + FINDER BLACK	MINT/BOXED AS NEW	\$735.00
LEICA HANDICAM FOR M4/M7P etc	MINT/BOXED AS NEW	\$735.00
LEICA M2/M3 FOR M6 + MTTTL / M7	MINT/BOXED AS NEW	\$1375.00
LEICA SFCR FLASH	MINT/CASED	\$1595.00
LEICA EAC LENS CASE (114767)	MINT/BOXED	\$165.00
LEICA SCOT 35 LEATHER CASE (14522)	MINT/BOXED	\$985.00
LEICA 65mm f3.5 ELMAR + 1646K FOC RING	MINT/BOXED	\$365.00
LEICA 8cm f4.4 HEAD + 1646T FOC MOUNT FOR VISO	EXC++	\$795.00
LEICA 8cm f4.4 ELMAR	MINT/BOXED	\$485.00
LEICA R BODY BLACK	MINT	\$445.00
LEICA R2 BODY BLACK	MINT/BOXED	\$595.00
LEICA 50mm f2.8 SUPER ANGILOON R	MINT	\$295.00
LEICA 50mm f2.8 SUMMITAR 3 C	MINT	\$295.00
LEICA 50mm f2.8 SUMMITAR 3 C	EXC++	\$625.00
LEICA 28mm f2.8 ASPH. ELMARIT R	MINT/CASED	\$1,185.00
LEICA 180mm f4 ELMARIT R 3 C	EXC++	\$545.00
LEICA 50mm f6.8 TELYT R	MINT	\$985.00
LEICA 28 - 70mm f5.5 VARIO ELMAR ROM	MINT/BOXED AS NEW	\$485.00
LEICA 28 - 70mm f5.5 VARIO ELMAR ROM	EXC++	\$585.00
LEICA 28 - 70mm f5.5 VARIO ELMAR R	EXC++	\$585.00
LEICA 35 - 70mm f5.5 VARIO ELMAR 3 C	MINT	\$585.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++	\$985.00
LEICA MACRO ASPHER R 425mm	EXC++	\$1,285.00
LEICA MACRO ASPHER R 425mm	EXC++	\$1,285.00
MINOR LEICA RCP COMPACT RINGULARS + CASE	MINT	\$125.00

Voigtlander & Ricoh & Compacts

VONTLANDER BESSA T BODY	MINT- €159.00
VONTLANDER BESSA L BODY	MINT- \$99.
VONTLANDER 12mm f5.6 ULTRA WIDE HELIAR + FINDER	MINT BOXED £475.00
VONTLANDER 18mm f4.5 SMC HELIAR SP+ + FOR B1	MINT BOXED £279.00
VONTLANDER 28mm f4.5 SMC/RP + FINDER SLK	MINT BOXED £279.00
VONTLANDER 28mm f2.8 SMC/RP + FINDER BLK	MINT BOXED £454.00
VONTLANDER 35mm f2.8 COCOTEL HELIAR MC CHROME	MINT BOXED £279.00
VONTLANDER 50mm f5.6 APO LANT-HR (BLK)	MINT BOXED £225.00
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VONTLANDER LH HOOD FOR 21, 25, 28mm LENSES	MINT BOXED \$40.00
VONTLANDER BESSA WINDER / GRIP FOR T & R2	MINT BOXED €129.00
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Medium & Large Format

BRONICA ET65 BODY ONLY	MINT	\$75.00
BRONICA ET65 BODY + 1/200 BACK	EXC+	\$86.00
BRONICA 40mm f4.0 ZENZANON MC	MINT	\$185.00
BRONICA 40mm f4 PE LENS	MINT BOXED	\$288.00
BRONICA 103mm f4 MACRO ZENZANON PE	MINT	\$225.00
BRONICA 105mm f5.5 ZENZANON MACRO PE 1:1	MINT BOXED	\$299.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED	\$418.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT	\$124.00
BRONICA 150mm f4 PE	MINT	\$150.00
BRONICA 150mm f4 F E	MINT	\$99.00
BRONICA 250mm f5.6 MC	MINT + HODG 175.00	
BRONICA 500mm f8 ZENZANON	MINT	\$666.00
BRONICA 500mm DRIVE E II	MINTBOXED	\$175.00
BRONICA ET65TRF 135 FILM BACK		
BRONICA F120 BACK	EXC+	\$120.00

BROMICA ETFS 120 LOCK	MINT	£99.00
BROMICA PLAN PRISM FOR ETFSRIS	MINT CASED	£99.00
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BROMICA AEI PRISM FINDER	EXCH	£85.00
BROMICA SQAM BODY + GRIP DRIVE	MINT	£125.00
BROMICA 55mm 1.5 ZENZANO PE	EXCH	£175.00
BROMICA 150mm 1.4 MACRO ZENZANO PE	MINT	£245.00
BROMICA 150mm 6.5 ZENZANO S	MINT	£165.00
BROMICA SQ 120 BACK	EXCH	£350.00
CANTAL WB3 2 PLOROID BACK FOR CANTAL 645	NEW	£185.00
FUJI GWT 670 135mm 5.6 LENS	MINT BOXED	£65.00
FUJI GWT 670 135mm 5.6 LENS	MINT	£40.00
MANIYA 55mm 1.4 LENS FOR RZ	MINT	£280.00
MANIYA 55mm 1.4 LENS FOR RZ	MINT	£380.00
MANIYA 55mm FOR RZ	MINT	£295.00
MANIYA 55mm 1.5 LENS FOR RZ	MINT	£295.00
MANIYA BACKS 135mm HODOL POL BACK	IN STOCK	£195.00
MANIYA 55mm 1.5 S AF FOR 645 AF	MINT	£280.00
MANIYA 20mm H SEICOR FOR 645	MINT CASED	£195.00
MANIYA PLOROID FILM HOLDER FOR 645 AF	NEW	£150.00
MANIYA 120 BACK FOR RZ	MINT BOXED	£90.00
MANIYA 120 BACK FOR RZ SMC FOR 645		

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HASSELBLAD X PAN COMP WITH 45mm L LENS + ACCESS	EXC+ 5375.00
HASSELBLAD X PAN CENTRE FINDER	MINT CASH 5175.00
HASSELBLAD X PAN 80mm F/2.8 FOR X SYSTEM	MINT IN CASH 5245.00
HASSELBLAD 150mm 5.6ZHC for X SYSTEM	MINT BOXED 1 100.00
HASSELBLAD 150mm 5.2ZHC for X SYSTEM	MINT BOXED 1 100.00
HASSELBLAD 215mm F4HC for X SYSTEM	MINT BOXED 1 100.00
HASSELBLAD HC 50x - 110 1/8 F3 FOR X SYSTEM	MINT BOXED 1 785.00
HASSELBLAD 50XELIM + A12 BLACK BACK	EXC++ 2985.00
HASSELBLAD 50X CW BODY	MINT 1985.00
HASSELBLAD 503 W 14 DISTAGON CT	MINT BOXED 995.00
HASSELBLAD 150mm 14 SONNAR CF	EXC+++ 5455.00
HASSELBLAD PLAIN PRISM	EXC 575.00
HASSELBLAD PLAIN PRISM	MINT 5185.00
HASSELBLAD A16 BACK BLACK AND CHROME	MINT 395.00
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Nikon Auto-Focus

NICKN F5 BODY	EXC+ + \$286.00
NICKN F100 BODY	MINT BOXED NEW \$795.00
NICKN F50 BODY	MINT \$90.00
NICKN F50 BODY	MINT BOXED \$90.00
NICKN F50 BODY	MINT BOXED \$90.00
NICKN 15mm 2.8 AF ED IF WITH CAS	MINT BOXED AS NEW \$175.00
NICKN 15mm 2.8 AF + TOOD	MINT CASED \$74.00
NICKN 24mm 2.8 AF	MINT \$190.00
NICKN 65mm 2.8 AF NIKCOR MICRO	MINT MINT \$245.00
NICKN 65mm 2.8 NIKCOR MICRO T/ PC (UNUSED).....	MINT BOXED AS NEW \$255.00
NICKN 55mm 2.8 AF ED IF WITH CAS	MINT BOXED AS NEW \$255.00
NICKN 50mm 41 AF NIKCOR MICRO + GOOD	MINT CASED \$875.00
NICKN 55mm 11 ED IF PD *P WITH CPU DIGI COMPAT	MINT -FLT CASE \$278.00
NICKN 12 - 24mm H 3° D F-Ed AF5 SUPER LENS	MINT BOXED AS NEW \$645.00
NICKN 18 - 24mm 2.8 AF ED IF SUPER LENS	MINT BOXED AS NEW \$745.00
NICKN 18 - 24mm 2.8 AF ED IF S/V REDUCION	MINT BOXED AS NEW \$745.00
NICKN 18 - 35mm 2.8 AF ED IF S + HOOD + CASE	MINT BOXED \$885.00
NICKN 18 - 105mm 9.5/5.6 ° D ED AF5 VIB REDUCTION	MINT BOXED \$175.00
NICKN 18 - 70mm 3.5/4.5 ° D ED IF AF5 D	MINT BOXED AS NEW \$105.00
NICKN 18 - 70mm 3.5/4.5 ° D ED IF AF5 D	MINT BOXED AS NEW \$105.00
NICKN 18 - 70mm 2.8 AF ED IF AF5 W/REDUCION	MINT BOXED AS NEW \$105.00
NICKN 24 - 120mm 9.5/5.6 ° D ED AF5 VIB RED.	MINT BOXED AS NEW \$375.00
NICKN 28 - 200mm 3.5/5.6 AF ED	MINT BOXED \$395.00
NICKN 35 - 80mm 1/4.5 AF ED	MINT BOXED \$395.00
NICKN 35 - 80mm 1/4.5 AF ED NIKCOR ZOOM	MINT BOXED \$445.00
NICKN 55 - 200mm 3.5/5.6 ° D IF ED	MINT BOXED \$155.00
NICKN 70 - 300mm 4.5/5.6 ° D IF AF5 VIB REDUCTION	MINT BOXED AS NEW \$325.00
NICKN 80 - 200mm 2.8 AF ED IF ZOOM LENS (SUPERB)	MINT CASED \$385.00
NICKN 80 - 200mm 2.8 AF ED IF FLAREST 2 TOUCH	MINT CASED \$675.00
NICKN 80 - 400mm 4.5/5.6 ° D IF VIBRATION RED.	MINT BOXED \$885.00
NICKN 80 - 400mm 4.5/5.6 ° D IF VIBRATION RED.	MINT BOXED \$885.00
NICKN NF24 DATAKIT FOR F4	EXC+ + \$180.00
NICKN NF24 MANUAL CONTROL 250 EXP DATABASE FOR F4	MINT + \$190.00

TAMRON 28 - 75mm f2.8 XR Di SP AF MACRO (LATEST) MINT BOXED AS NEW	£279.00
TAMRON 70 - 300mm f4.5-6.3 LD MACRO 1:2 AF "D"	MINT BOXED £89.00
TOKINA 10 - 17mm f3.5-4.5 AFX DX LENS (LATEST)	MINT BOXED £399.00

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NIKON F3 HP 2" PRESS + INF-6B BACK + ALL MOUNT	MINT BOXED (V BARE) E1	\$186.00
NIKON F3 BODY COMPLETE WITH M4 DRIVE		E1C4+ \$295.00
NIKON F2 PHOTOMIC BODY CHROME	MINT BOXED \$345.00	
NIKON F2 PHOTOMIC 3 BODY CHROME		E1C4+ \$289.00
NIKON FLASA BODY CHROME		MINT \$75.00
NIKON FLASA BODY SLR	MINT BOXED \$75.00	
NIKON FM3N BODY CHROME	MINT BOXED \$275.00	
NIKON FM3N CHROME BODY	E1C4+ \$165.00	
NIKON FE2 BODY CHROME	MINT \$169.00	
NIKON FE2 BODY BLACK BODY	E1C \$36.00	
NIKON FE2 BLACK BODY	E1C \$75.00	
NIKON FM BLACK BODY	E1C+ \$199.00	
NIKON FM BODY CHROME	E1C4+ \$115.00	
NIKONS 20mm 2.8 U.W. NIKKOR + F.D.R.		MINT \$495.00
NIKON 20mm 2.8 U.W. NIKKOR		MINT \$235.00
NIKON 28mm 2.8 U.W. NIKKOR		MINT \$275.00
NIKON 24mm F2.8 AIS (SUPERBLY SHARP LENSE)	MINT BOXED \$245.00	
NIKON 28mm 2.8 AIS		MINT \$395.00
NIKON 35mm 2.8 NIKKOR		MINT \$399.00
NIKON 35mm PC NIKKOR 28mm F4	MINT CASED \$465.00	
NIKON 35mm 2.8 PC PERSPECTIVE CONTROL	MINT CASED \$475.00	
NIKON 35mm 2.8 PC PERSPECTIVE CONTROL	E1C4+ \$575.00	
NIKON 45mm 2.8 Z.N. NIKKOR	MINT \$235.00	
NIKON 50mm F1.4	MINT \$175.00	
NIKON 50mm F1.4 AIS	MINT BOXED \$199.00	
NIKON 50mm F1.8	MINT BOXED \$175.00	
NIKON 55mm 2.8 MICRO AIS	MINT \$169.00	
NIKON 55mm 2.8 NIKKOR PC MICRO + M2 TUBE	MINT IN KEPPER \$475.00	
NIKON 55mm 2.8 NIKKOR PC MICRO	MINT \$89.00	
NIKON 85mm F1.8	MINT \$225.00	
NIKON 105mm 1.8 AIS	MINT CASED \$465.00	
NIKON 105mm 1.8 AIS	E1C4+ \$99.00	
NIKON 105mm 2.8 U.A. + HOOD	MINT \$415.00	
NIKON 105mm 2.8 AIS (ONE OF NIKONS BEST LENSES)	MINT BOXED \$495.00	
NIKON 105mm 2.8 AIS (SHARP MOUNT)	MINT \$225.00	
NIKON 135mm 2.8 U.A. (REALLY SHARP LENSE)	E1C4+ \$119.00	
NIKON 135mm 2.8 AIS	MINT \$195.00	
NIKON 180mm 2.8 NIKKOR P	MINT CASED \$275.00	
NIKON 300mm 4.5 NIKKOR H (SUPERS CONDITION)	MINT \$295.00	
NIKON 300mm 4.5 AIS (SHARP MOUNT FOCUS LENS)	E1C4+ \$175.00	
NIKON 300mm 4.5 AIS (SHARP MOUNT FOCUS LENS)	MINT BOXED \$175.00	
NIKON 500mm 4.5 IF ED WITH CPU DIO COMPAT	MINT FLT CASE \$275.00	
NIKON 500mm 4.5 NIKKOR LENS + FLUTERS	MINT CASED \$295.00	
NIKON 500mm 4.5 ED IF TELEPHOTO AND FLIGHT CASE	E1C \$795.00	
NIKON 500mm 4.5 U.A. + HOOD	MINT \$195.00	
NIKON 28mm 2.8 U.W. NIKKOR	MINT BOXED AS NEW \$275.00	
NIKON 28mm 45mm 3.5 AIS 2.000 NIKKOR	MINT BOXED \$275.00	
NIKON 35mm 105mm 3.5 AIS 4.5 AIS	MINT BOXED \$175.00	
NIKON 35mm 105mm 3.5 AIS 4.5 AIS	MINT \$169.00	
NIKON 35mm 105mm 3.5 AIS 4.5 AIS	E1C4+ \$199.00	
NIKON 35mm 135mm 3.5 AIS 4.5 AIS	MINT \$199.00	
NIKON 43mm 85mm 3.5 AIS 2.000 NIKKOR	MINT \$195.00	
NIKON 85mm 200mm F4.1	MINT \$165.00	
NIKON DRIVE F35 F35TIF	MINT UNTESTED \$245.00	
NIKON M4 DRIVE F35 F35TIF		
NIKON PK1 AUTO EXTENSION RING	MINT BOXED \$55.00	
NIKON PK1.5 AUTO EXTENSION RING	MINT BOXED \$55.00	
NIKON PK1.5 AUTO EXTENSION RING	MINT BOXED \$55.00	
NIKON PK1.5 AUTO EXTENSION RING	MINT \$135.00	
NIKON TC14A TELECONVERTER AIS	MINT \$199.00	
NIKON TC14B TELECONVERTER AIS	E1C4+ \$225.00	
NIKON TC16A TELECONVERTER AIF	MINT \$79.00	
NIKON TC20 CONVERTER	MINT \$175.00	
NIKON TC20 CONVERTER	MINT \$195.00	
NIKON TC30	MINT \$199.00	
NIKON SB16 + F3 NIKKOR + PULSEMETER F22 F1T	MINT CASED \$159.00	
NIKON SB10 FLASH	MINT BOXED \$149.00	
NIKON SB10 FLASH	MINT \$199.00	
TAMRON 90mm 2.8 F2.8 EXTENDER	MINT BOXED \$145.00	

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OLYMPUS CAN BODY COMPLETE WITH WINDER #	WINT \$295.00
OLYMPUS OM2 BODY CHROME	EXC++ \$396.00
OLYMPUS OM2 SPOT BLACK	EXC++ \$396.00
OLYMPUS OM2 BODY CHROME	WINT \$362.00
OLYMPUS OM2N BODY CHROME	WINT \$362.00
OLYMPUS OM2N BODY CHROME	WINT \$350.00
OLYMPUS OM2 BODY CHROME	WINT \$350.00
OLYMPUS 16mm f5.5 ZUIKO FISHEYE	WINT \$495.00
OLYMPUS 28mm f3.5 ZUIKO	WINT \$495.00
OLYMPUS 50mm f1.8 ZUIKO	WINT \$536.00
OLYMPUS 50mm f1.8 ZUIKO	WINT \$536.00
OLYMPUS 50mm f2.8 ZUIKO	WINT \$536.00
OLYMPUS 80mm f1.8 MACRO 1:2000 MACRO TUBE	WINT \$275.00
OLYMPUS 135mm f3.5 ZUIKO	WINT \$575.00
OLYMPUS 35 - 70mm f3.6 ZUIKO	WINT \$595.00
OLYMPUS 35 - 70mm f4 ZUIKO	WINT \$595.00
OLYMPUS 35 - 105mm f5.6 f4.5 ZUIKO	WINT \$725.00
OLYMPUS 45 - 105mm f5.6 ZUIKO	WINT \$725.00
OLYMPUS CONVERTER A	WINT \$595.00
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OLYMPUS T3 FLASH	EXC++ \$495.00
OLYMPUS T3 FLASH	EXC++ \$495.00
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D700 From £1737
D700 Body £1737
D700 RECOMMENDED ACCESSORIES:
Nikon EN-EL3e Battery £66.99
Nikon ML-3 Remote Control Set £203.99
Nikon MB-D10 Battery Grip £259
Nikon Capture NX2 £132.99
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9.0 fps
720p movie mode
full frame CMOS sensor
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D3s Body £3448
D3s Body RRP £4199 **£3448**
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Cokin H250A ND Grad Filter Kit £51.99
Lee Big Stopper 10x Filter £91.99
Nikon EN-EL4a Battery £102.99
Nikon SB-900 Speedlight Flashgun £322.99
Nikon WT4 Kit inc MH18a + Battery £609.99
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Nikon 14-24mm f2.8 G AF-S £1296.99
Nikon 70-200mm f2.8 G AF-S ED VR II £1586.94



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7.0 fps
full frame CMOS sensor
D3x Body £4932.99
D3x Body £4932.99
D3x RECOMMENDED ACCESSORIES:
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Lee Big Stopper 10x Filter £91.99
Nikon EN-EL4a Battery £102.99
Nikon SB-900 Speedlight Flashgun £322.99
Nikon WT4 Kit inc MH18a + Battery £609.99
Nikon 24-70mm f2.8 G AF-S ED £1196.94
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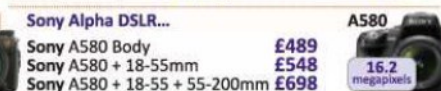
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NEX-3 + 18-55mm £399
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A33
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7.0 fps
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A33 + 18-55mm £561.99
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A580 Body £489
A580 + 18-55mm £548
A580 + 18-55 + 55-200mm £698

Panasonic



GH2 + 14-42mm ONLY £729
GH2 + 14-42mm £729
GH2 + 14-140mm £1039
NEW! GF2 + 14-42mm £459
NEW! GF2 + 14mm £459
NEW! GF2 + 14mm + 14-42mm £538
G2 + 14-42mm £468.99
G2 + 14-42mm + 45-200mm £679
G10 + 14-42mm £359
G10 + 14-42mm + 45-200mm £611.99
PANASONIC Lenses are available on our website.

OLYMPUS



E-PL2 + FREE Bag From £494
NEW! E-PL2 + 14-42mm II (Silver, Black or Red) £494
NEW! E-PL2 + 14-42mm II + 40-150mm (Silver, Black or Red) £629
NEW! E-PL2 + 14-150mm (Silver, Black or Red) £779
E-P2 Body (Silver or Black) £548
E-P2 + 14-42mm (Silver or Black) £628
E-P2 + 17mm (Silver or Black) £668.99
E-5 Body £1448
OLYMPUS LENSES:
Olympus 35mm f3.5 Macro (Four Thirds) £209.99
Olympus 40-150mm f4-5.6 (Micro Four Thirds) £245.99
Olympus 14-150mm f4.0-5.6 (Micro Four Thirds) £499.99
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) £659



Sigma SD15
14.1 megapixels
3.0 fps
SD15 From £749
SD15 Body £749
SD15 RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release £26.99
Sigma RS31 Remote Control £24.99
SanDisk 4GB Extreme 30MB/Sec SDHC Card £29.99
Sigma PG-21 Power Grip £169.99
Sigma EF 530 DG Super £203.99



Pentax K-5
16.3 megapixels
7.0 fps
1080p movie mode
K-5 From £954
K-5 Body £954
K-5 Body (Ltd Edition: Silver) £1199
K-5 + 18-55mm £1029
K-5 + 18-55mm + 50-200mm £1098
K-5 + 18-135mm £1436
K-7 + 18-55mm £469
K-7 + 18-55mm + 50-200mm £559
K-7 Body £649
K-7 + 18-55mm + 50-200mm £849.99
K-7 14.6 megapixels
5.2 fps
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1100D From £419 | **600D** From £658.99

Canon EOS 500D
500D + 18-55mm IS £539.95
500D + 18-135mm £699.99
500D + 18-55mm + 55-250mm £729.99

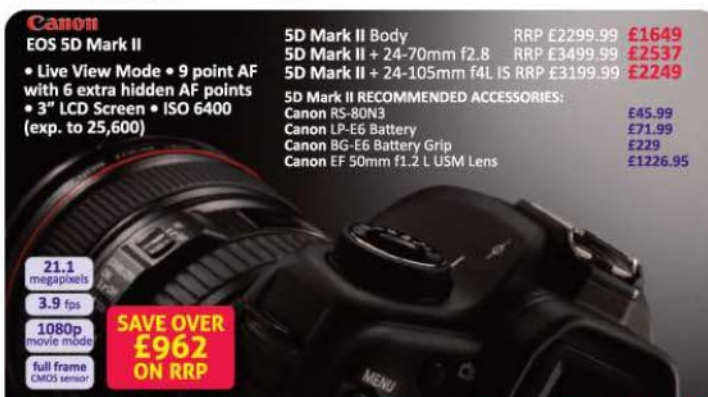
500D RECOMMENDED ACCESSORIES:
Lowepro Rezo 110AW Camera Bag £18.99
Canon LP-E5 Battery £45.99
Canon EF 50mm f1.8 II Lens RRP £129.99 £82.89
Canon BG-E5 Battery Grip £119



7D From £1144

7D Body RRP £1699.99 £1144
7D + 18-135mm RRP £1999.99 £1394
7D + 15-85mm RRP £2399.99 £1629

7D RECOMMENDED ACCESSORIES:
Canon RS-80N3 Remote Switch £45.99
SanDisk 8GB 400x UDMA CF Card £56.99
Canon LP-E6 Battery £71.99
Canon BG-E7 Battery Grip £149
Canon Speedlite 580EX II Flashgun £364.99
Canon WFT-E5B Wireless Transmitter £458.99



5D Mark II Body RRP £2299.99 **ONLY £1649**

5D Mark II Body RRP £2299.99 £1649
5D Mark II + 24-70mm f2.8 RRP £3499.99 £2537
5D Mark II + 24-105mm f4L IS RRP £3199.99 £2249
5D Mark II RECOMMENDED ACCESSORIES:
Canon RS-80N3 £45.99
Canon LP-E6 Battery £71.99
Canon BG-E6 Battery Grip £229
Canon EF 50mm f1.2 L USM Lens £1226.95



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60D Body RRP £1049.99 £779
60D + 18-55mm RRP £1149.99 £893.99
60D + 18-135mm RRP £1299.99 £983.99
60D + 17-85mm RRP £1349.99 £1019
60D + 17-55mm RRP £1949.99 £1497.99

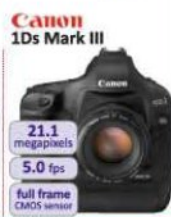
60D RECOMMENDED ACCESSORIES:
Hoya Pro1 Digital UV Lens Filter From £35.99
Canon 10EG Gadget Bag £69.99
Manfrotto 190XPROB Tripod £106
Canon BG-E9 Battery Grip £169



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1D Mark IV Body RRP £4799.99 £3464.99

1D MK IV RECOMMENDED ACCESSORIES:
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Canon WFT-E2 II Wireless Transmitter £612.99



1Ds Mark III From £5102.99

1Ds Mark III Body RRP £5102.99 £5102.99

1Ds Mark III RECOMMENDED ACCESSORIES:
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16GB £199.99
32GB £346.99
Lexar Card Reader:
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SDHC USB 2.0
Reader £25.99



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Geo X2 4GB £69
Explore X2 8GB £99
Pro X2 8GB £109

Flashguns & Macroflash



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320EX £249
270EX II £179
MR-14EX £449
Macroflash:
MT-24EX £795.99



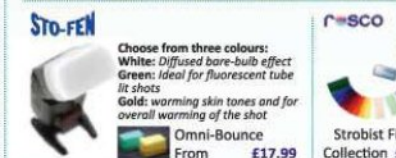
Nikon Speedlights:
SB400 £127.99
SB700 £269.99
SB900 £322.99
Kits:
R1 £419.99
R1C1 £597.99



SONY Flashguns:
HVL-F58AM £389.99
HVL-F42 £214.99
FL50R £468.99
FL36R £213.99



OLYMPUS Flashguns:
AF 540FGZ £377.99
AF 360FGZ £265.99
Ringflash:
DRF14 £121.99



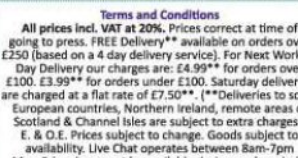
Sto-Fen Flash Diffusers:
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Softbox III £43.99
Soft Screen Pop Up £13.99



Westcott Flash Diffusers:
Strobist Filter Collection £9.99
Micro Apollo £24.99
Collapsible Umbrella Flash Kit £65
Flashbender From £23.99



Rogue Flash Diffusers:
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7in1 110cm Reflector £34.99
Mini Umbrella Flash Kit £30.99



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Ringflash:
16R Pro £337.99



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RRP £129.99		Fisheye	IS USM	USM MkII	AF-S	AF-S VR	AF-S VR
£82.89		£1284	£1138.99	£6849	£1274.89	£836.89	£698.89
55-300mm							£299.99
							f4.5-5.6 G
							AF-S DX VR
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EF 24mm f1.4 L II USM £1309.95		10.5mm f2.8 G IF-ED AF DX Fisheye £527.94		30mm f1.4 EX DC £379		60mm f2.0 Di II LD SP AF IF Macro £369	
EF 24mm f2.8 £360		14mm f2.8 D AF ED £1209.99		50mm f2.8 EX DG Macro £254		90mm f2.8 Di SP Macro £349	
TS-E 24mm f3.5 L II £1698		16mm f2.8 D AF Fisheye £597.99		50mm f1.4 EX DG HSM £379		180mm f3.5 Di SP AF Macro From £698	
EF 28mm f1.8 USM £374.99		20mm f2.8 D AF £463.99		70mm f2.8 EX DG Macro £359		300mm f2.8 SP AF £2557.99	
EF 28mm f2.8 USM £153.95		24mm f1.4 G AF-S ED £1612.89		85mm f1.4 EX DG HSM £699		10-24mm f3.5-4.5 Di II LD SP AF ASP IF £379.99	
EF 35mm f1.4 L USM £1120.99		24mm f3.5 D ED PC-E £1383.99		105mm f2.8 EX DG Macro £399		17-50mm f2.8 XR Di II LD ASP IF £305.99	
EF 35mm f2.0 £206.99		28mm f2.8 D AF £217.94		150mm f2.8 EX DG HSM Macro £578		17-50mm f2.8 XR Di II VC £344.99	
TS-E 45mm f2.8 £1088.95		35mm f1.8 G AF-S DX £159.89		300mm f2.8 EX DG HSM £398		18-200mm f3.5-6.3 Di II VC LD AF ASP IF Macro £169	
EF 50mm f1.2 L USM £1226.95		35mm f2.0 D AF £251.89		800mm f5.6 APO EX DG HSM £3898		28-75mm f2.8 XR Di £358	
EF 50mm f1.4 USM £282.95		45mm f2.8 D PC-ED Micro £1392.99		800mm f5.6 APO EX DG HSM £3898		28-200mm f3.5-6.3 XR Di LD £319.99	
EF 50mm f1.8 II £82.89		50mm f1.4 G AF-S £288.99		800mm f5.6 APO EX DG HSM £3898		28-300mm VC Di £498.99	
EF-S 60mm f2.8 USM Macro £339.99		50mm f1.4 D AF £228.99		800mm f5.6 APO EX DG HSM £3898		55-200mm f4.0-5.6 Di II LD Macro £121.99	
MP-E 65mm f2.8 1-5x Macro £826.95		50mm f1.8 D AF £103.94		800mm f5.6 APO EX DG HSM £3898		70-200mm f2.8 SP AF £629.99	
EF 85mm f1.2 L II USM £1713.99		60mm f2.8 G AF-S ED Micro £395.94		800mm f5.6 APO EX DG HSM £3898		70-300mm f4.0-5.6 Di SP VC USD £352	
EF 85mm f1.8 USM £296.95		NEW! 85mm f1.4 G AF-S £1274.89		800mm f5.6 APO EX DG HSM £3898		200-500mm f5.0-6.3 Di SP From £869	
TS-E 90mm f2.8 £1084.95		85mm f1.4 D AF £896.99		800mm f5.6 APO EX DG HSM £3898			
EF 100mm f2.8 USM Macro £406.89		85mm f1.8 D AF £302.94		800mm f5.6 APO EX DG HSM £3898			
EF 100mm f2.8 L IS USM Macro £683.94		85mm f2.8 D PC-E Micros £1359.89		800mm f5.6 APO EX DG HSM £3898			
EF 135mm f2.0 L USM £886.95		85mm f3.5 G ED AF-S VR IF DX Micro £369		800mm f5.6 APO EX DG HSM £3898			
EF 180mm f3.5 L USM Macro £1209.95		105mm f2.8 G AF-S VR IF ED Micro £604.94		800mm f5.6 APO EX DG HSM £3898			
EF 200mm f2.8 L USM II £612.95		135mm f2.0 D AF DC £968.99		800mm f5.6 APO EX DG HSM £3898			
NEW! EF 300mm f2.8 L IS USM II £6849		180mm f2.8 D AF IF-ED £627.99		800mm f5.6 APO EX DG HSM £3898			
EF 300mm f4.0 L IS USM £1117.95		200mm f2.0 G ED AF-S VR IF £3129		800mm f5.6 APO EX DG HSM £3898			
NEW! EF 400mm f2.8 L IS USM II £9889		200mm f4.0 AF Micro £1123.99		800mm f5.6 APO EX DG HSM £3898			
EF 400mm f5.6 L USM £1084.95		300mm f2.8 G ED VR II AF-S £4058.89		800mm f5.6 APO EX DG HSM £3898			
EF 500mm f4.0 L IS USM £5296		300mm f4.0 D AF-S IF ED £974.99		800mm f5.6 APO EX DG HSM £3898			
NEW! EF 500mm f4.0 L IS USM II £8999		400mm f2.8 G ED VR AF-S £6648		800mm f5.6 APO EX DG HSM £3898			
EF 600mm f4.0 L IS USM £7138.95		500mm f4.0 ED VR AF-S £5860.99		800mm f5.6 APO EX DG HSM £3898			
NEW! EF 600mm f4.0 L IS USM II £11299				800mm f5.6 APO EX DG HSM £3898			
EF 800mm f5.6 L IS USM £9794.95				800mm f5.6 APO EX DG HSM £3898			
NEW! EF 8-15mm f4.0 L USM Fisheye £1284				800mm f5.6 APO EX DG HSM £3898			
EF-S 10-22mm f3.5-4.5 USM £617.95				800mm f5.6 APO EX DG HSM £3898			
EF-S 15-85mm f3.5-5.6 IS USM £563.99				800mm f5.6 APO EX DG HSM £3898			
EF 16-35mm f2.8 L USM II £1097				800mm f5.6 APO EX DG HSM £3898			
EF 17-40mm f4.0 L USM £589				800mm f5.6 APO EX DG HSM £3898			
EF 17-55mm f2.8 L IS USM £779.89				800mm f5.6 APO EX DG HSM £3898			
EF 17-85mm f4.0-5.6 IS USM £352.99				800mm f5.6 APO EX DG HSM £3898			
EF-S 18-55mm f3.5-5.6 IS £144				800mm f5.6 APO EX DG HSM £3898			
NEW! EF-S 18-55mm f3.5-5.6 IS II £189				800mm f5.6 APO EX DG HSM £3898			
EF-S 18-200mm f3.5-5.6 IS £384.99				800mm f5.6 APO EX DG HSM £3898			
EF-S 18-135mm f3.5-5.6 IS £323.99				800mm f5.6 APO EX DG HSM £3898			
EF 24-70mm f2.8 L USM £949.99				800mm f5.6 APO EX DG HSM £3898			

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Optio W6-1 GPS Silver, Pink or Black £193.99		PowerShot SX220 HS Grey or Purple £224		IXUS 210 IS Gold, Silver, Pink or Black £139.99	
Optio W6-1 GPS Silver, Pink or Black £169		PowerShot SX220 HS Grey or Purple £224		IXUS 220 HS Silver, Red or Black £169	
Optio W6-1 GPS Silver, Pink or Black £169		PowerShot SX220 HS Grey or Purple £224		IXUS 310 HS Gold, Silver, Pink or Brown £254	
IXUS 1000 HS Silver, Pink or Brown £262		PowerShot SX220 HS Grey or Purple £224		IXUS 1000 HS Silver, Pink or Brown £262	
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IXUS 1000 HS Silver, Pink or Brown £262		PowerShot SX220 HS Grey or Purple £224		IXUS 1000 HS Silver, Pink or Brown £262	
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IXUS 1000 HS Silver, Pink or Brown £262		PowerShot SX220 HS Grey or Purple £224		IXUS 1000 HS Silver, Pink or Brown £262	
IXUS 1000 HS Silver, Pink or Brown £262		PowerShot SX220 HS Grey or Purple £224		IXUS 1000 HS Silver, Pink or Brown £262	
IXUS 1000 HS Silver, Pink or Brown £262		PowerShot SX220 HS Grey or Purple £224		IXUS 1000 HS Silver, Pink or Brown £262	
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Ultra 11	£119
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KATA

3n1 10

3n1 20

3n1 30

3n1 Sling Bag:

3n1 10	£64
3n1 20	£74
3n1 30	£89

Billingham

Hadley Pro Original Canvas Khaki/Tan

Hadley: Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black.

FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.

Digital	£94
Small	£109
Large	£129
Original	£139

335 FibreNyte Khaki/Tan

307 FibreNyte Khaki/Tan

5 Series: Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black.

FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.

335	£219
225	£209
445	£239
555	£269

07 Series FibreNyte/Leather: Khaki/Chocolate or Black/Black.

107	From £209
207	£229
307	£249

Leather Tripod Strap £17.99

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Manfrotto Imagine More

055XPROB

- 178.5cm Max Height
- 10cm Min Height

055 Series:

055XDB	£96
055XB	£109
055XPROB	£117.99
055XV	£137
055XC3	£229
055CXPRO3	£238
055CXV3	£244

055CXPRO4 £254

190CXPRO4

- 146cm Max Height
- 8cm Min Height

190 Series:

190XDB	£79
190XB	£89
190XPROB	£106
190XC3	£189
190CXPRO3	£209
190CXPRO4	£214
190CXV3	£219

GIOTTO

VGR9255

- 157cm Max Height
- 39cm Min Height

Vitruvian Series:

VGR9255 Tripod + MH5310 -630 Ball Head	£152.99
VGR8255 Tripod + MH5310 -630 Ball Head	£233.99

MTL8361B

- 161cm Max Height
- 26.2cm Min Height

MTL Adjustable Series:

9351B	£79.99
+ MH5011 Head	£104
9361B	£94.99
+ MH5001 Head	£129.99
8351B	£179

8350B £179

8361B £169.99

8360B £219

8271B £289

SAVE £95.97 on RRP

GT3541LS

- 146cm Max Height
- 10cm Min Height

GT3541LS Systematic Carbon Fibre Tripod RRP £599.96 £503.99

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BOWENS

Gemini Series Kits:

- Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stands, 2x Power Leads, Sync Lead and Kit Bag.

200/200 Twin Head	£459
200/400 Twin Head	£529
400/400 Twin Head	£549
400/400 Travelpak	£918.99

Pulsar Radio Trigger Twin Pack £219.99

Gemini R Series Kits:

- Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 2x Mains Leads, Sync Cord and Deluxe Case

500/500R Twin Head	£899
500/500R Travelpak	£1299
500/500R 3 Head	£1377.99

Pulsar Plug-In Trigger Card From £75.99

Gemini Pro Series Kits:

- Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, Leads, Cables, Modelling Lamps and Case.

750Pro Twin Head	£1149
750Pro Travelpak	£1829
750Pro 3 Head	£1989
1000Pro Twin Head	£1599
1000Pro Travelpak	£1999
1500Pro Twin Head	£1900
1500Pro Travelpak	£2349

Back Light Stand £29.99

15" Snoot £66.99

75" Softlite £107.99

120" Reflector £46.99

Reflector Kit £111.99

60" Reflector £135.99

Softboxes From £137.99

Lightmeters

Sekonic L-308S £149

L358 £229

DigiPro F £153.99

Paper

Colorama Background Paper:

1.35x11m	From £34.99
1.72x11m	£43.99
2.72x11m	£53.99

elinchrom

BXRi Series Kits:

- BXRi Heads, 2x Portolite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.

250/250 Twin Head	£754.99
250/500 Twin Head	£795.99
500/500 Twin Head	£867.99

Skyport Universal Trigger Set £109.99

D-Lite it Series Kits:

- D-Lite it heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.

2 Twin Head	£479
2/4 Twin Head	£438.99
4 Twin Head	£559

Prolinca IR Transmitter £56.99

Style RX Series Kits:

- Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.

RX600 Twin Head	£1071.99
RX1200 Twin Head	£1649.99

Ranger Quadra RX Set A £1489

90" Reflector £19.99

18cm Reflector Kit £41.99

Snoot & Grid Set £41.99

83cm Umbrella £24.99

Portalite Softboxes From £86.99

Lastolite

EzyBalance 12% HiLite w/Train Grey £14.99

Velvet B/grnd Background Support £137.99

Reflectors:

30cm	£12.99
50cm	£22.99
75cm	£32.99
95cm	£53.99
120cm	£57.99

White Softlite Reflectors:

42cm	£66.99
55cm	£80.99
70cm	£111.99

PocketWizard

MiniTT1 From £199.99

FlexTT5 From £209.99

Plus II Set £319

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2x Streamlite 330 Heads, 2x Reflectors, 2x Diffusers, 6x Lamps, 2x Light Stands, 2x Cables, 2x Light Mains Leads.

330 Twin Head Kit £469.99

330 Head £159.99
530 Head £214.99

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Lastolite Professional Lumen8 Series Kits:
2x Flash Heads, 2x Reflectors, 2x Light Stands, 2x Power Leads, Sync Lead and 2x Kit Bags.

200 Twin Umbrella (Includes 2x Umbrellas) £305.99
400 Twin Umbrella (Includes 2x Umbrellas) £376.99
400 Twin Softbox (Includes 2x Softbox) £458.99

Lumen8 Accessories:

Barn Door & Gels £91.99
Honeycomb Grid £30.99

Lumen8 Radio Trigger Set £40.99

RayD8 Series Kits:
2x Heads, 2x Reflectors, 2x Bulbs and 2x Light Stands.

c3200 Twin Head £234.99
c5600 Twin Head £279.99

TRONIX Explorer XT SE
Portable power supply for flash and power pack units. Ideal for location shoots.

XT SE £397.99

Seculine Twinlink T2D Kit
Multi channel wireless tech with a range of 150ft indoors to 600ft outdoors

T2D Kit £122.99

Coolite 455 Twin Kit:
2x Heads, 2x Octabox Softboxes, 2x Lighting Stands, 2x Power Leads, 8x Lamps (55W) and an Instructional DVD.

Coolite 455 Twin Head £319.99

Venus Series Kits:
2x Venus 300w Heads, 2x Light Stands, 2x Reflectors, Leads and Carry Case.

300 Twin Umbrella (Includes 2x Umbrellas) £306.99
300 Twin Softbox/Umbrella (Includes 1x Softbox, 1x Umbrella) £328.99
300 3 Head Kit (Includes extra Head and Light Stand) £561.99

EX150 Mark II Twin Head Kit:
2x Heads, 2x Light Stands, 2x Lamps, Translucent Umbrella, 60cm Softbox, 2x Sync Leads, 2x Power Leads and an Instructional DVD.

EX150 MkII Twin Head £203.99

Stellar Extreme 300 Kit:
The Xtreme 300 head kit is the ideal choice for all round fashion and portrait photography on location.

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Affordable solution to modern studio lighting by having a uniform 3200k Tungsten light source. Ideal for portrait and product photography.

2x Heads, 2x Lighting Stands, 2x Translucent Umbrellas, 2x Power Cables and 2x 500w Tungsten Lamps

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From £45.99

Background Support £91.99

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Photo Basics Lite Tite Swivel Head £24.99

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Wimberley The Plamp Extension £29.99

Wimberley On Location Light Control Kit £128.99

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- Smart fanless cooling
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- Designed by Neil Poulton

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Rikiki 500GB USB 3.0 £75.99

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SONY NEX-VG10 HD Handycam Camcorder was £1799 **£1699**

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STM 80 Straight RRP £1470 **£1210**
ATM 80HD Angled RRP £2160 **£1790**
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85mm Straight £1684.99
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Natureview Binoculars: Bushnell

8x42 Roof Prism £112.99
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Ultravid HD Binoculars:

7x42 £1479.99
8x32 £1326.99
10x32 £1394.99
10x42 £1551.99
10x50 £1633.99
12x50 £1837.99

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8x40 £713.99
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10x50 £867.99
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10x25 £336.99
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28mm f2.8 Tokina boxed £20
28mm f2.8 Tokina lens £70
28mm f3.5 Vivitar OM fit Lens £20
28mm f3.5 Zuiko £60
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28-70mm f3.5/4.5 Tokina SD £40
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19mm f3.8 Vivitar Auto Screw £40
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35mm f3.5 Prinz Galapagos Preset £20
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58mm f2 Helios Auto Screw £20
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75-305mm f5.6 Sunagor £40
80-200mm f4.5 Mitako Auto £40
95-205mm f6.3 Tamron Preset £30
135mm f2.8 Meyer Orestor £16
135mm f2.8 Pentacore EDC £20
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135mm f2.8 Hanimelex Preset £16
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135mm f3.5 Dollands Preset £16
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135mm f4.5 Tamron + 225mm f7.7 Converter Preset - Rare £20
200mm f4.5 Soligor Preset £20
200mm f3.5 Tokina Auto £20
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200mm f4.5 Sands Hunter £16
300mm f5.6 Unitar Auto £30
300mm f5.6 Sungar Preset £30
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18-35mm f3.5/4.5 Sigma £60
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24mm f2.8 Canon CFD Lens £70
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28-70mm f3.5/4.5 Ranger FD £20
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35-70mm f3.5/4.5 Zykor £30
35-70mm f4 Canon FD £40
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50mm f1.8 Canon FD £40
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50mm f3.5 Canon Macro FL £70
50mm f3.5 Canon FD Lens + FD25 £70/110
50-250mm ATX Tokina CFD £60
58mm f1.2 Canon BL £100
to fit Canon FT £100
60-300mm f3.8/6.3 Tamron SP £90
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70-150mm f4.5 Canon Lens £40
70-150mm f3.8 Vivitar Macro £20
70-150mm f3.8 Vivitar Macro FD + 2X Converter FD £40
70-200mm f3.8 Vivitar FD £30
70-210mm f4.5/5.6 Cosina £40
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70-210mm f4.5 Sigma CFD Fit £40
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75-150mm f3.8 Osawa CFD £20
75-200mm f4.5 Canon CFD £80
75-200mm f4.5 Five Star FD £30
75-205mm f3.8 Vivitar FD Lens £20
75-205mm f3.8/4.8 Soligor CFDE30 £30
75-260mm f4.5 Soligor CFD £30
80-200mm f5.5 intercity CFD fit £20
80-200mm f4.5 Vivitar CFD £20
80-200mm f3.8 Panagor CFD £20
80-200mm f4 Canon FD Lens £90
80-205mm f4.5 Super Ozeck £30
80-210mm f3.8/4 Tamron CFDE40 £85mm f1.8 Canon FD Lens - Marked Elements £90
85-135mm f4.5 Soligor FD £50
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90mm f2.8 Vivitar Macro FD £80
100mm f2.8 Canon FD £90
100mm f4 FD Macro Canon £150
100mm f4 Macro FD Lens + FD25 Tube £110
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100-300mm f5.6 Canon FD £140
100-300mm f5.6 Hoya Lens £20
135mm f2.5 Canon BL SC £110
135mm f2.8 Cosinon FD fit £20
135mm f2.8 Canon CFD £70
135mm f2.8 Hanimelex CFD Fit £16
135mm f2.8 Hoya FD Fit £20
135mm f2.8 Komuranon FD £40
135mm f3.5 Sigma FD Lens £30
135mm f3.5 Sigma Preset CFDE20 £20
135mm f3.5 Sigma Minic CFDE20 £20
135mm f3.5 Canon FD Lens £50
135mm f3.5 Canon M39 Rangefinder Lens £70
200mm f2.8 Canon FD lens £160
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200mm f3.3 Kestral FD Fit £40
200mm f3.5 Optomax FD £20
200mm f4 Canon Breechlock £90
200mm f4 Canon FL Lens £60
200mm f4.5 Canon FD Lens £50
200mm f4.5 Soligor Prefit Lens £20

300mm f5.6 Canon FD Lens £90
350mm - 1200mm f11 Sigma APO Lens For Canon FD with Case £1500
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500mm f8 Tokina Mirror FD £90

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24mm f2.8 Nikkor AI lens (chipped element) £120
24mm f2.8 Nikkor AI lens £170
24mm f2.8 Nikkor AI lens £110
24mm f2.8 Nikkor AIS lens £170
28mm f2.8 Nikkor AI - Elements marked £50
28mm f2.8 Nikkor AI £100
28mm f2.8 Nikkor AI lens £140
28mm f2.8 Tamron Auto Nikon FE £40
28mm f3.5 AI lens £90
28mm f3.5 Nikkor H/F £50
28mm f3.5 Nikkor H AI Coupled £40
28mm f3.5 Nikkor H Non AI lens £70
28mm f2.8 Pentavision AIS lens £20
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28-200mm f3.8 f5.6 Tamron £70
35mm f2.8 Nikkor S F Coupled £90
35mm f2.8 PC Nikkor £290
35mm f3.5 Soligor Preset £20
38-100mm f3.5 Tamron Nikon F £40
55mm f2.8 Micro Nikkor AIS £90
55mm f2.8 Micro Nikkor lens £130
55mm f2.8 Micro Nikkor F coupled (as seen) £60
70-150mm f3.8 Vivitar N/AI fit + matched multiplier £50
70-200mm f4 f5.6 Sigma UC/AIS Nikon fit + hood £40
70-200mm f4.5 Sigma AIS £30
70-210mm f3.8 Vivitar AI Nikon fit £40
70-210mm f3.5 Vivitar Series I AIS £40
70-210mm f4.5 f5.6 Tokina SZ X £40
70-210mm f4 f5.6 Tokina SD AIS £49
70-210mm f4.5 AIS Series E lens £140
75-205mm f3.8 Vivitar AI fit lens £40
80-200mm f4 Hoya AI fit lens £40
80-200mm f4 Nikkor AIS £180
80-200mm f4.5 Nikkor AI £90
80-200mm f4.5 Cimko AIS £20
80-200mm f3.5/4.5 Tokina AIS £30
80-200mm f4.5 Vivitar N/AI fit £20
90-230mm Soligor Nikkor fit £20
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135mm f2.8 Nikkor AI lens £110
135mm f2.8 Nikkor RQ C F £70
135mm f2.8 Non AI lens £100
135mm f2.8 Nikkor Q F coupled £60
135mm f3.5 Nikkor F £140
135mm f3.5 Non AI lens £140
135mm f2.8 Panagor Nikon F £20
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300mm f4.5 Nikkor AIS lens £270
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300mm f4.5 Nikkor P F coupled £140
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400mm f5.6 Nikon AIS ED £1200
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135mm f2.8 Pentacore £20
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135mm f3.5 Access Preset EXA £20
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CONTAX/YASHICA

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28mm f2.8 Maexar CX £20
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70-210mm f4.5 Sigma Zoom £20
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135mm f2.8 Yashica ML £40
135mm f2.8 Super Paragon £20
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135mm f2.8 CZ Sonnar T* £80
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600mm f8 Sigma Contax fit £230

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28mm f2.8 Sekor CS + Case £30
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50mm f1.7 Mamiya Sekor E £16
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28mm f2.8 Focal MD £20
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28mm f2.8 Vivitar SRT Fit £20
28mm f2.8 Tamron MK I £30
28mm f2.8 Unitar SRT £20
28mm f2.8 Hanimelex MD £20
28mm f3.5 Rokkor MC W SG £30
28mm f3.5 Rokkor MC W Lens £40
28mm f2.8 Sigma MD £30
28mm f2.8 Sigma XQ MD fit £40
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28-80mm f3.5/4.5 MD Fit £30
28-85mm f3.5/4.5 Minolta MD £90
28-105mm f3.5/4.5 Vivitar MD £30
28-200mm f3.8/5.3 Vivitar MD £20
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35-105mm f3.5 Vivitar MD £40
35-200mm f4/5.6 Tokina MD £70
50mm f1.4 MC Rokkor PG £40
50mm f1.4 Minolta MD £60
50mm f1.7 MC Lens Rokkor PF £20
58mm f1.4 Minolta MC Rokkor PF SRT coupled "5543961" £50
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70-210mm f4 MD Lens £80
70-210mm f4/5.6 Sigma MD £20
70-250mm Sigma MD Fit £40
75-200mm f4.5 Minolta MD £50
75-260mm f4.5 SRT Fit Vivitar £40
75-300mm f4.5 SRT Fit Sigma MDE40 £40
80-200mm f4 Danubio MD £40
80-200mm f4 Hoya MD Lens £40
85-210mm f3.8 Sun MD Lens £40
90-230mm f4.5 Soligor SRT Lens £30
100-200mm f5.6 Soligor UTME30 £100
100-500mm f5.6/7.6 Sunagor £100
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135mm f2.8 Soligor SRT £20
135mm f2.8 Tokina MD £20
135mm f2.5 Hanimelex SRT £30
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135mm f2.8 Rokkor MD £40/E60
135mm f2.8 Rokkor PF X £60
135mm f2.8 Rokkor PF MC X £60
135mm f2.8 Tokina MD £30
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28mm f2.8 Cosinon PKA £20
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28-70mm Vivitar PK Lens £50
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80-200mm f4.5 Petri PK Fit £20
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85-210mm Tamron Adaptall II £40
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135mm f3.5 Pentax PK + Case £60
135mm f3.5 SMC PKM Lens £40
135mm f3.5 SMC PK + Case £50
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200mm f3.5 Chinex Lens £20
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1000mm f11 Pentax Reflex with Case Demo Lens Boxed £720

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28mm f2.5 Adaptall 2 - Mt Extra £30
28mm f2.8 Lens + Mount £30
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165mm f2.8 SMC Lens £220
165mm f2.8 SMC Lens £390
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200mm f4 SMC PKA MF Lens £250
200mm f4 SMC A Lens £260
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150mm f4 SF C + 2X discs £200
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180mm f4.5 Sekor C lens £140
180mm f4.5 Sekor KL £430
250mm f4.5 Sekor C £140/270
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360mm f6.3 Sekor Lens £330
500mm f8 RB Sekor Lens £410

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40mm f4 Zenzanon MC Lens £140
50mm f2.8 Zenzanon E MC £150
105mm f3.5 Zenzanon E Lens £270
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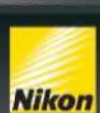
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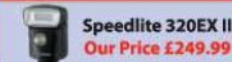
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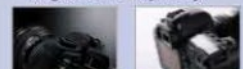
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LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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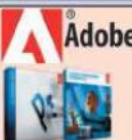


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T0791-796 Set of 6	£69.99 set of 6	Check Website.	Photo R3000
T0791/2/3, each	£11.99 10ml	Check Website.	Photo RX700
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-806 Set of 6	£49.99 set of 6	£19.99 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99 set of 8	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T1281-4, each NEW	£7.99 5.9ml	£6.99 5.9ml or £26.99 set of 4	
T1291-4, each NEW	£10.99 11.2ml	£9.99 7ml or £37.99 set of 4	
T1571-9, each NEW	£22.99 25.9ml each or £179.99 set of 8	£11.99 13ml each or £64.99 set of 8	
T5591-6, each	£11.99	13ml each or £64.99 set of 8	

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T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99

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T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99

EPSON Stylus Pro 7800, 7880, 9800:	
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CL18 Black 15ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£4.99
PG1520 Black 19ml	£5.99
CL1521 B/C/M/Y/GY 9ml	£4.99
BC110 Black (3 pack)	£4.99
BC115 Black (2 pack)	£4.99
BC115 Colour (2 pack)	£5.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
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CL40 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99

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No.22 Colour 21ml	£11.99
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No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
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No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
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No.27 Colour	£14.99
No.28 Black	£13.99
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No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
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LC970 / 1000 Set of 4	£11.99
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LC980 / 1100 C/M/Y	£2.99
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PG15 Black 20ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/R/G 13ml	£11.99
PG17 Black 25ml	£11.99
PG19 Clear 191ml	£11.99
PG19 PB/M/B/C/M/Y 14ml	£10.99
PG19 PC/PM/R/G/Y 14ml	£10.99
PG1520 Black 19ml	£9.99
CL1521 B/C/M/Y/GY 9ml	£8.99
PG1525 Black 19ml	£9.99
CL1526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
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NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
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LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
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NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
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NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
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EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
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EN-EL6 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
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NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
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EN-EL5 for Nikon	£9.99
EN-EL6 for Nikon	£9.99
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EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£9.99
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LI50B for Olympus	£9.99
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BLS-1 for Olympus	£12.99
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BC-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Capacity	Price
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NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL6 for Nikon	£9.99
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EN-EL12 for Nikon	£9.99
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SLM-1674 for Samsung	£12.99
BC-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Capacity	Price
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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL6 for Nikon	£9.99
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EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£9.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
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CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BC-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Capacity	Price
NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL6 for Nikon	£9.99
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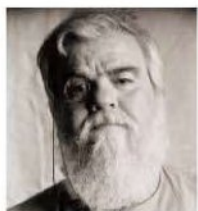
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ROGER HICKS

Why do some companies insist on unidentifiable pictograms when concise English conveys the information more clearly?

LIFE-LONG learning is a fine and noble aspiration. It can, or should be, enjoyable in its own right. It helps ward off senility ('use it or lose it'), and to the benefit of society as a whole, it allows us to remain productive for longer.

On the other hand, the basic premise of life-long learning is learning new things, not re-learning, for example, the alphabet. Learning the Cyrillic alphabet alongside the Roman should, at the very least, enable us to realise that Capajebo and Sarajevo are the same place, and even if we never get round to reading *War and Peace* in the original, we may at least be able to order a meal in Bulgaria. But just imagine if your own language changed alphabets every ten years, or if every individual had a private language.

Language is arguably humanity's greatest invention, made about a million years ago. It enables us to convey extraordinarily complex concepts in exquisite detail with extreme clarity. A great deal of learning, especially the more abstract versions of it, is based on language.

Better still, language can be written down. This appears to have started happening in the past 10,000 years or so. According to Caesar, the Druids regarded writing with deep suspicion as recently as 2,000 years ago, but most people seem to have embraced it with enthusiasm as soon as it was invented. Admittedly, at first, it was used mainly for accountancy, politics and religion, professional practitioners of which are viewed with justifiable suspicion by most people, but by the time Pindar left Thebes to study poetry in Athens 2,500 years ago, he was already heir to a well-established tradition.

By the late 19th century, mass literacy was increasingly the norm, and shortly afterwards, cheap, easy, photomechanical reproduction of images made it possible to publish mass-market books that could explain almost anything to almost anyone of normal intelligence, average education and adequate intellectual curiosity.

Then came computers. Reputedly, fast-food chains were the first to embrace what has come to be known as post-literacy. Touch a picture of a hamburger on the till, and the price of a hamburger appeared on the screen and was printed on a scrap of paper. Well,

OK, the intellectual demands of vending and digesting hamburgers are not great, but things are different when it comes to vending and digesting information.

Now, I yield to no man in my admiration for Adobe's products. I've been using Photoshop for something like 15 years, and I've also got Lightroom and Dreamweaver. Yet Adobe is a major offender in the misuse (or non-use) of language.

The first is the company's use of pictograms. Of course, most computer programs are guilty of this. I long wondered why a dog-kennel was used

as a symbol for mail. Then I realised: it's a (highly culturally specific) reference to the shape of a traditional American rural or suburban mailbox. But why on earth, for example, is a bad drawing of a rubber stamp used for Adobe's Clone tool? A rubber stamp always stamps the same thing. Not like a Clone tool,

then. But at least I can give it a name. Some of their symbols are such a jumbled mess that I can't make out what they are supposed to be.

Second comes the complete lack of instruction books. For example, panoramas in Photoshop Elements 9 could hardly be easier. But in order to find out how to make them, I had to watch a truly appalling online video in which someone bumbled his way through something that could have been conveyed in a couple of lines of, yes, written language.

This brings me immediately to the third problem. Panoramas are something I couldn't easily do in my old Photoshop. But I knew how to use the Clone tool – until they changed it. I'm still not sure what the click-drag-waggle-bump sequence is for the new tool, and I'm even less sure why they changed it, without warning and without instructions.

This is what I meant at the beginning of this column, about having to re-learn something I already know. Nerds sometimes snivel that their new way, with pictograms and guesswork, is more 'intuitive'. This may be true if you have a nerd brain, but otherwise, it isn't. Our ancestors invented language so you wouldn't have to guess what the other fellow was doing, and why, and when he changed his mind – unless, of course, he was deliberately lying to you. I'm all for life-long learning, but not life-long guessing. **AP**

Roger Hicks is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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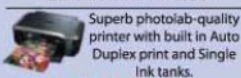
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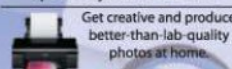
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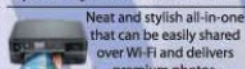
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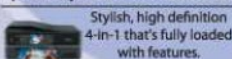


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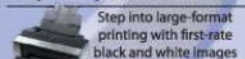
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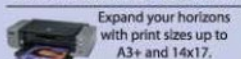
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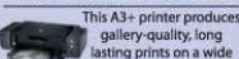
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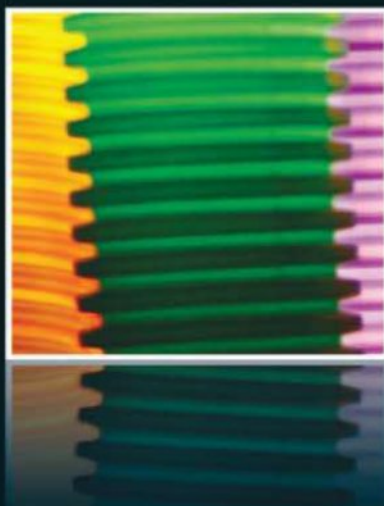
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